

# VUE Weekly

EDMONTON'S URBAN VOICE

## The Blair Witch Project

Low-budget film delivers  
million-dollar scares

By Janet Smith • 26



SPCA video shows man's  
inhumanity to animals • 6



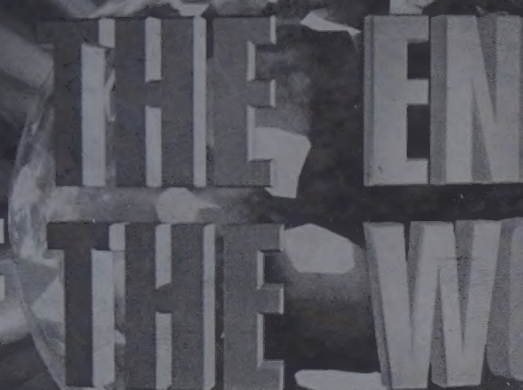
Never a dull Mamet  
in *The Winslow Boy* • 29



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Multiplex cinema coming soon to Whyte Ave near you • 6





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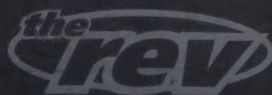
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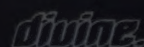
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## Nabokov's unknown muse

Schiff bio lets  
Véra's memory  
speak

BY CHRISTOPHER WIEBE

"I was buried in paper," Stacy Schiff says of the difficulty researching Véra, her recent biography of Véra Nabokov, wife of Vladimir Nabokov, the prolific Russian-American writer whose novels include *Lolita* and *Pale Fire*. At one point, tired and frustrated by her subject, things snapped back into focus when a friend of the Nabokovs commented, "It would be difficult to write about Véra without mentioning Vladimir. But it would be impossible to write about Vladimir without mentioning Véra."

Schiff, an American-born writer who divides her time between New York and Edmonton, recalls that

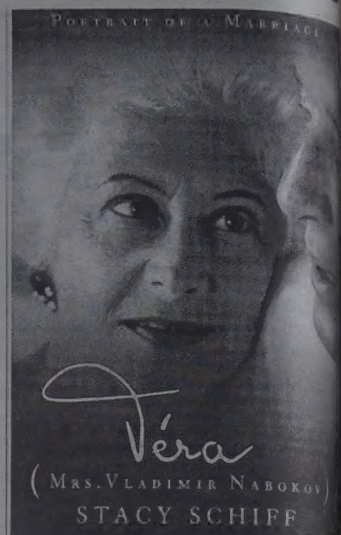
her first biography, the award-winning *Saint-Exupéry* (1994), was much easier to research and shape. "Saint-Exupéry also did me an enormous favour in that he didn't live long enough to see the biographer coming. [He died in a plane crash.] So there wasn't this self-consciousness that Nabokov had that, 'When my biographer comes, this is what I'll do.'"

Subtitled *Portrait of a Marriage*, Schiff's biography examines the dynamics of the Nabokovs' exceptionally close relationship, drawing the proud and utterly fascinating Véra into relief. But it also offers new ways of looking at Vladimir: "The marriage is hugely revealing of who he was," Schiff explains. "If you look at the way they reflect off one another, you see much more of Nabokov the man instead of Nabokov the protean writer."

### Agent, amanuensis, inspiration

From their marriage in 1925 until his death in 1977, Véra was intimately involved in Vladimir's writing career. Indeed, even after his death, she continued to police his literary legacy. Schiff catalogues the many practical tasks she took on to give him time to write—from being his driver (he refused to learn to drive) to researching and often delivering his university lectures, to typing his manuscripts and answering his mail. But Véra was something much more fundamental than a maid or a detached muse: she was his first reader who shaped his prose when it was, as Vladimir put it, "still warm and wet," his literary agent who arranged his book deals and monitored his interviews and his public voice who wrote the letters to which he added his signature.

This begs the question of why nobody has addressed her importance before now. Much of Véra's obscurity within earlier biographies was by her own design. Among other things, she incinerated her letters to Vladimir and told an early biographer he would have to remove the sentence "she loved her husband" from his book, because it was too personal. It was



only after her death in 1991 that her own story could be written.

The Nabokovs' early years came from privileged families in St. Petersburg, and both were forced to flee to Berlin, where they met during the Russian revolution. Their first years of teaching at American universities, at the start of World War II, during which Vladimir made his first attempt at writing in English, were marked by poverty. But with their move to Switzerland after the success of *Lolita* in 1958, Schiff was faced with the problem of making comfortable lives interesting.

### books

reVUE

"They didn't do anything," Schiff says. "They sat at the typewriter and they worked. They sat. There was an inherent drama." But Schiff discovered a world of complicated negotiations beneath this calm surface when she researched the Nabokovs' confidants during their time at Cornell University in their years in Switzerland.

### Billet-doux rendezvous

The story of Schiff's research has its own elements of intrigue. At one point, a secret rendezvous was arranged between Schiff and the owner of a series of love letters written by Vladimir to a woman to whom he had a passionate affair in 1937. At a secret location outside Paris, Schiff was allowed to see the letters, but was advised not to ask any questions, not even the name of the owner of the letters—and forbidden even to make copies of the letters. The rendezvous came to an abrupt conclusion when Schiff tried to guess the owner's identity. "It became clear that I would not see those letters again," she said. "Nabokov was Nabokov," Schiff says. "The words were all his. Would he have written as much as he wrote? Absolutely not. There is no question Véra enabled him to get it down, enabled him to go to the world at bay, enabled him to go in directions he might not otherwise have gone." ☺

Véra (Mrs. Vladimir Nabokov)  
*Portrait of a Marriage*  
By Stacy Schiff • Random House  
461 pp. • \$19.95

# The Season

1999-2000

Vue Weekly is publishing our third annual comprehensive directory of anything and everything that's happening during the 1999-2000 Visual and Performing Arts Season.

For your free listing, please forward

all pertinent information\* to:  
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Visual & Performing Arts  
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fax: 426-2889 attn: The Season  
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Venues are also welcome to submit listings. Submissions must be received by August 7, 1999.

**VUE**  
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EDMONTON'S HUMAN VOICE

\*Vue Weekly reserves the right to edit copy

**WIN!**



**PANTHER GYM**  
**Pg. 10!**



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### Véra Nabokov • 4

Stacy Schiff's new biography *Véra: Mrs. Vladimir Nabokov* shines light on a woman who spent her entire life in her husband's shadow. That was the way the intensely private Véra wanted it, though. Still, her influence on her husband's brilliant literary output cannot be underestimated—she was more than a muse; she was Nabokov's first reader and the person who managed his dealings with the outside world.

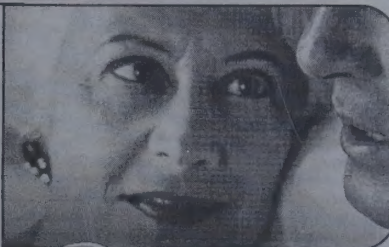


### Deep Blue Sea • 27

If you set out to cure Alzheimer's, it probably wouldn't occur to you that the way to go about it was to increase the intelligence of a school of deadly mako sharks. Well, that's what separates you from the characters in ace action director Renny Harlin's new movie *Deep Blue Sea*, most of whom demonstrate the foolishness of their scheme by getting eaten before they can collect their Nobels.

### The Blair Witch Project • 26

It's one of the most delicious underdog stories in the history of American movies. Two obscure first-time directors make a horror movie for under \$100,000 with three completely unknown actors, absolutely no special effects and using handheld video cameras to boot. Wait—it gets better. They have no script, relying instead on the actors to improvise their lines according to a skeletal plot framework they'd mapped out beforehand. They bring the movie to the Sundance Film Festival, where it becomes a huge audience favourite. And, unlike previous Sundance sensations like *Poison* and *The Spitfire Grill* that failed to pan out at the box office, *Blair Witch* turns into one of the most eagerly anticipated films of the summer, with studios rescheduling the release dates of their own multimillion-dollar productions so that they won't have to compete with it. Why all the fuss? Because *The Blair Witch Project* just might be one of the scariest movies ever made. Janet Smith catches up with the film's busy creators and reviews the film inside.



### Big Valley Jamboree • 17

Hipsters can roll their eyes all they like, but country is as big-business as any music genre out there, and the Big Valley Jamboree attracts the kind of numbers most rock bands can only dream of. 52,000 people attended the event last year; organizers hope to draw 60,000 to this year's lineup of Brooks and Dunn, Lorie Morgan, Loretta Lynn and others. How do you keep such a huge event running so smoothly? Festival co-promoter Larry Werner explains.



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#307, 10080 Jasper Ave

Edmonton, AB T5J 1V9

Tel: (780) 426-1996

Fax: (780) 426-2889

e-mail: <office@vue.ab.ca>

website: <http://vue.ab.ca>

VURB website: <www.vurb.com>

**Issue Number 199**  
**July 29 - August 4, 1999**

available at over 1,000 locations

## Editor/Publisher

Ron Garth

<ron@vue.ab.ca>

## Associate Publisher

Maureen Fleming

<maureen@vue.ab.ca>

## Editor-in-Chief

David Gobeil Taylor

<dgt@vue.ab.ca>

## Music Editor

Dave Johnston

<music@vue.ab.ca>

## Assistant Editor

Paul Matwychuk

<paul@vue.ab.ca>

## Staff Writer

David DiCenzo

<dicens@vue.ab.ca>

## Production Manager

Terry Cox

<tc@vue.ab.ca>

## Office Manager

Glenys Switzer

<glenys@vue.ab.ca>

## Layout Manager

Matt Bromley

<matt@vue.ab.ca>

## Sales and Marketing Manager

Vicki Charron

<vicki@vue.ab.ca>

## Promotions Manager

Aviva Kohen

<aviva@vue.ab.ca>

## Advertising Representatives

Sue Hodge, Rob Lightfoot,

Angela Regimbal

<advertising@vue.ab.ca>

## Classifieds and Directory

Advertising Representative

Troy Hogg

<advertising@vue.ab.ca>

## Local Advertising

Call 426-1996

## National Advertising

DPS Media (416) 413-9251

## Contributing Editors

David DiCenzo (Sports)

<sports@vue.ab.ca>

Paul Matwychuk (Theatre, Books)

<theatre@vue.ab.ca>

Gary McGowan (Music Notes)

<musicnotes@vue.ab.ca>

Maureen Moore (Style, Food)

<style@vue.ab.ca, food@vue.ab.ca>

Dan Rubinstein (News)

<dan@vue.ab.ca>

Glenys Switzer (Listings)

<listings@vue.ab.ca>

Danielle Zyp (Visual Arts)

<visualarts@vue.ab.ca>

## Contributors

Richard Burnett, John Burns,

Ian Caddell, Teresa Dharma,

Ken Eisner, James Grisdal,

Mark Harris, Cam Hayden,

Todd James, Heidi Meek,

Lesley Primeau, Alexandra Romanoff,

Steven Sandor, Sasha, T.C. Shaw,

Nicola Simpson, Janet Smith,

Francis Tétrault, Christopher Wiebe, Yuri

Wuensch

## Layout/Production Team

Matt Bromley, Terry Cox,

Mike Garth, Dave Johnston,

Glenys Switzer

## Administrative Assistant

David Laing

## Printing and Film Assembly

The Edmonton Sun

## Distribution

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Vue Weekly is available free of charge at well over 1,000 locations throughout Edmonton. We are funded solely through the support of our advertisers. Vue Weekly is a division of 783783 Alberta Ltd. and is published every Thursday.

Canada Post Canadian Publications Ltd. Sales Product Agreement No. 1140752

# Cinemas vie for Whyte supremacy

Art-film six-plex vexes Princess, Garneau

By DAN RUBINSTEIN

**R**ick Ostapchuk can't predict precisely what will happen to Edmonton's existing alternative movie houses when Alliance Atlantis opens its new art-film six-plex on Whyte Avenue, perhaps as soon as next spring. But the manager of the Princess and Garneau Theatres—Edmonton's only operating pre-World War II cinemas, and two of the three remaining single-screen theatres in the city—does offer a pair of unsettling analogies.

"I can't tell you if Ma and Pa's grocery store is going to close if the Superstore comes in," says Ostapchuk, referring to the fact that his imminent competitor is 51 per cent owned by Canada's largest film distribution and production company and 49 per cent owned by screen giant Famous Players. "I don't have a magic ball. But I am concerned. There's only so much of a market to go around."

And yes, Ostapchuk is also concerned about the six-plex choking off the supply of some of the movies he generally screens, 65 per cent of which came from Alliance's distribution arm last year. "Last time I checked," he says, "Ford wasn't building cars for Chevy."

Last week, Alliance Atlantis's plans to build a new theatre complex atop the parkade beside the Varcona Hotel were made public. The Vancouver-based company, which distributes films from such companies as Fine Line, New Line and Disney's Miramax, wants Edmonton developer Westcorp, which owns the Varcona Hotel, to build a six-story building that will house four 150-seat cinemas and two smaller venues. It's part of a chain of art-film complexes Alliance Atlantis is developing across Canada; examples already exist in Toronto and Vancouver, with similar projects underway in Victoria and Edmonton. Calgary and Ottawa are the next cities on the list.

## The continent of Atlantis

Alliance Atlantis was formed about 10 months ago to introduce these upscale theatres, complete with stadium-style seating, digital sound systems, reading lounges, bookstores and cappuccino bars, into Canadian cities. Company president Leonard Schein says he's very familiar with Old Strathcona's culture and the importance of the Princess and Garneau, theatres he actually programmed until the most recent management changes. "I'm sure our theatre will not hurt them at all," he says before diving into a business metaphor of his own. "When you put a Starbucks in, it forces others to be better."

The alternative audience in

Edmonton is large enough to support six new screens in addition to the Princess's two, the Garneau and the Metro Cinema, argues Schein, who feels distribution won't be a problem, either. Because Alliance handles so many films, he says, there should be enough for everybody. And just because a theatre and a distributor are linked, there are no guarantees of favoured treatment. In Toronto, Schein points out, *The Blair Witch Project*, which is distributed by Alliance, has been scooped up by one of their competitors. "Alliance has to keep everybody happy," he says. "That includes Famous Players, Cineplex Odeon and independents."

## You've got to fight for your right to arty

Bill Evans, program director at the Metro Cinema, doesn't think his business will be affected significantly by the newcomer. The Metro often shows movies that would never find their way to an Alliance Atlantic screen, he says. For example, last weekend's *Tribulation 99: Alien Anomalies Under America* is not the kind of flick that puts butts in stadium-style seats. Evans does feel, however, that the Princess and the Garneau will have to adapt in order to remain competitive—something Ostapchuk readily agrees with. Distributors will only license films for one cinema in each area of a city—you won't see the same pictures in the Paramount and Eaton Centre, and neither will you at the Princess, Garneau and Alliance Atlantis mul-

tiplex. "We will have to be more resourceful at getting our moviegoers. We will have to be more active in the community and promote ourselves better," says Ostapchuk. "It's going to affect the way we do business."

It's also going to change the face of Whyte Avenue. Scott Harris, an Edmonton activist who was part of a group that protested Chatter's arrival on the strip last summer, says it's a familiar story: big generic companies battling independent businesses whose unique qualities are the reason many people come to the area in the first place.

The Alliance Atlantis project could also threaten the survival of the Princess and Garneau buildings—historic sites integral to the neighbourhood's character, according to Judy Berghofer, president of the Old Strathcona Foundation. "They've been with us a long time and we don't want to lose them," she says. "We've come a long way in 25 years and we don't want to see that erode."

In fact, Magic Lantern, which owns the Princess and Garneau buildings, has a clause in its lease that allows them, should the movie business decline, to turn the facilities to other uses—such as retail stores, clubs, bars or restaurants. And that eventuality would certainly change the face of Whyte Ave: two unique and historical operations might become just another kind of business that many local residents say they have had enough of already. ●

# Rescuing animals from subhuman conditions

Video documents SPCA's most horrifying cases

By DAN RUBINSTEIN

**A**lberta SPCA special constable Doug Rombough has been to animal hell.

He's walked into dark barns and seen the ghostly eyes of neglected livestock staring back at him, feeble creatures left trapped and alone to die. On one inspection at a farm near Sunnybrook not too long ago, the SPCA had to seize more than 200 goats and 10 cows. It fined the farmer \$2,500 and prohibited him from owning any animals except dogs for two years. Rombough remembers that day well.

"Most of the time, when cattle and goats see you, they think it's feeding time and they'll react," he says. "I walked into this Quonset hut... These animals did nothing. They just stood there and stared. They weren't expecting anything out of life anymore. It was dead quiet."

## Doggy doggy snoop

Rombough shares this story and several other grisly experiences in a new video produced by the Alberta SPCA. *Somebody's Watching, Somebody Cares* is a 26-minute documentary created as part of the society's Livestock Welfare Education Project. It shows Rombough and other special constables at work throughout the province, and the video's graph-

ic images reveal just how severe the cases they deal with can be.

The video opens with Rombough making a house call near Wetaskiwin. A judge had earlier ruled that this particular homeowner could keep no farm animals and no more than two dogs on the property—after the SPCA found 30 dogs (and 26 goats in a manure-laden granary) during its initial inspection. Rombough found 16 dogs running around the mobile home on the second visit. He had to load up his truck and take most of the animals to a shelter in Edmonton.

"Seizing an animal is the last option," Rombough explains. "Seizing an animal may fix the problem for that animal, but it doesn't stop [the culprit] from getting another one and the same thing happening over again. So education is the first option."

Filming on *Somebody's Watching, Somebody Cares* began last fall, and the SPCA received 1,000 copies of the finished product earlier this month. SPCA communications coordinator John Janzen followed through on his idea for the documentary after the society received federal funding for its livestock education program from the Canadian Adaptation and Rural Development Fund, administered through the Agriculture and Food Council of Alberta.

"It was something that for years I felt we eventually should do," says Janzen, who works out of the SPCA's head office on 124 St. "I felt if we could get out the video, it



From mistreated cattle to abused dogs, the SPCA has seen it all

would do wonders. It's one thing to tell people what we do. It's entirely different if we can visually show them."

## But you could nasally smell it

Janzen has personally accompanied constables on several investigations and inspections, including one, shown in the video, to a mobile home in the Drayton Valley area overrun with dozens of sick and dying cats and pigeons.

"You can't verbally describe the horror of it," he says.

Although virtually all scenes in the film show offences where the SPCA took action, Janzen stresses that most livestock owners in the province take good care of their animals. The society's eight special constables (who drive a total of 400,000 kilometres on the job each year) often

find themselves on lonely, isolated back roads. And they sometimes face dangerous situations dealing with unchained dogs and abandoned animals.

The constables, who have the legal right to enter private property if they have reasonable grounds to believe an animal is in distress, depend on calls from concerned citizens and neighbours for their leads. Last year, the SPCA received approximately 1,500 such calls about 26,000 animals. It appreciates that response, but it also wants Albertans to learn how to take better care of their livestock and pets—hence the video. Janzen wants every high school in the province to get a copy of the video shot and smoothly edited documentary. He's also going to take the video on the road to 20 or so trade shows and fairs where the SPCA sets up information booths each year. Copies can be purchased from the SPCA for \$15. ●

news



# VUE News

YOUR ALTERNATIVE GUIDE TO WHAT'S REALLY GOING ON...

## EDUCATION

### Credit history 101

EDMONTON—Kyla Sentes will have enough on her mind this fall when she enters the Master's program in political science at the University of Alberta. Now she'll have to worry about her credit history, too.

The 22-year-old was surprised to learn last week that as of August 1, banks and bureaucrats will carry out routine credit checks on students aged 22 or older who are first-time applicants for federal student aid.

Sentes, who used to work with the Canadian Federation of Students (CFS) in Saskatchewan and remains politically active in Edmonton, was shocked when she heard about the new policy.

"They're touting accessibility and it's not happening," she says. "It's targeting people who can least afford to be denied these loans."

Sentes had to take out a bank loan as an undergraduate because her parents' income made her ineligible for a student loan. She had trouble making some of those payments and the credit card bills piled up.

Now Sentes is concerned about what will happen to her application for a loan this fall. And she's wondering about her friends and colleagues, some of them parents going back to school encumbered with years of accumulated debt.

"They could be in for a big surprise if they get rejected," she says, "just because they weren't able to make ends meet on a few occasions."

Under the new plan, anybody who has missed payments for three straight months on three debts of \$1,000 or more in the three years prior to applying will be rejected. Roughly 38,000 applicants a year are expected to be affected.

The credit checks are being introduced, according to CFS national deputy chairperson Elizabeth Carlyle, because Canada's banks want to minimize their risks. Between 1990 and 1996, nearly 50,000 ex-students declared bankruptcy on almost \$400 million in loans, government spokesperson Gino Trifiro told the Canadian Press. But Carlyle says that's no reason for the new policy to be introduced.

"It was one of those things the government didn't brag about," she says about the plan, created as part of the 1998 education budget.

When the national student loan program started in 1964, Carlyle says, it was intended to help people who otherwise couldn't afford to go to school. "Now we're turning back the clock," she says, "and that may mean some people won't be able to go to school in September."

The average age of a post-secondary student is 28. Many return to campuses in search of new careers after being laid off—and student loans are often the only way to meet rising tuition fees.

"Students in general feel government is abdicating its responsibility," Carlyle says. "You'd think the government would finally realize that most Canadians aren't interested in subsidizing the banks anymore." —DAN RUBINSTEIN



## HUMAN RIGHTS

### Blood bank eliminates trans-fusions

WINNIPEG—Rather than come up with a modern rule to deal with a tricky 1990s pickle, Canadian Blood Services (CBS) has chosen to throw down a blunt directive: transsexuals will not be permitted to donate blood.

Dr. Graham Sher, the vice president of medical, scientific and clinical management for the service, made the decision in the wake of a Winnipeg woman's attempt to give blood in April.

Holly Bertram, who was born a man but recently had gender-reassignment surgery, sparked the CBS' "interim policy decision" by telling a nurse at a clinic about her history.

"The selection process for donors is gender-specific," Sher explained to the Canadian Press. "A lot of questions relate to one's sexual background. It's going to be difficult to screen [a transsexual] because they might give one answer based on their previous gender and a different answer based on their current gender."

"This sounds like a way of doing things in the '80s," Bertram countered. "The ability to deal with transsexuals is a modern phenomenon. Lots of medical things couldn't be treated before. I'm certain they could find a way to deal with people as individuals."

Sher, who acknowledged that some people might call the policy discriminatory, said he will suggest looking at the transsexual donor issue when the committee that deals with donor criteria next meets. Neither CBS nor Héma-Québec, which together manage all of Canada's blood supply, accepts donations from men who have had sex with other men. —DAN RUBINSTEIN

## MILITARY

### Toxic exposure covered up

OTTAWA—Perhaps it was only a matter of time before a scandal erupted out of our military's activities in Croatia. While no local teens were tortured and murdered as in Somalia, the cover-up this time is equally insidious.

Health warnings saying that Canadian peacekeepers were "exposed to bauxite and PCBs for six months while in Croatia" appear to have been removed from hundreds of military medical files.

Several soldiers and officers say they actually saw those letters. But Defence Minister Art Eggleton told reporters last weekend that it's not clear if that memo was ever attached to those files.

In a Department of National Defence document obtained by the Reform Party under the Access to Information Act, however, the military reveals it knew soldiers were exposed to dangerous chemicals at a damaged aluminum smelter in Croatia in 1995. In fact, the military has known this for nearly four years—evidence that will help a group of 20 soldiers who claim they suffered permanent health damage in Croatia from exposure to toxic substances. —DAN RUBINSTEIN

## ENVIRONMENT

### Canadian burn coverage crashes

BOSTON—Why is the Canadian media ignoring our great Plutonium Burn Plan?

Last Sunday's *Boston Globe* ran a story with the headline "Plutonium Burn plan stirs protests in Canada." Yet there was no coverage of the story in any of Canada's dailies. Perhaps editors didn't want to bump the Sunday fashion pages...

This month, Canada will begin its first test burn of weapons-grade plutonium. It's part of a 1996 deal between the superpowers and PM Jean Chrétien—Canada offered to help the disarmament process by burning plutonium from nuclear missiles in our nuclear plants.

As "the country prepares for its first 'test burn' of weapons-grade plutonium, as early as this month, the government is facing intense opposition, not only from environmentalists but also from peace activists, mainstream politicians, transportation officials, small-town mayors and even a national association of firefighters," the *Globe* wrote.

Protesters worry that Canadian reactors cannot handle the strain of weapons-grade plutonium and that lax Canadian security might make

the plutonium stores a target for terrorists. Greenpeace says the plan was concocted to provide cheap fuel for Canada's flagging nuclear energy industry, rejuvenating several Ontario plants scheduled for closure.

"This is a red herring concocted by Canada's nuclear mafia," Steve Shallhorn, Greenpeace's Canadian campaign director, told the *Globe*. "This is about protecting the nuclear industry, not containing risks posed by surplus plutonium." —STEVEN SANDOR

## GOVERNMENT

### That better be damn fine coffee!

OTTAWA—Say what you will about the Reform Party, but the *Waste Report*, issued by finance critic and St. Albert MP John Williams, is one gripping read.

In the latest edition, Williams criticizes the feds for a \$3-million loan guarantee to the bankrupt Quebec-based Valentine hot dog franchise and wonders why the APEC inquiry spent \$750 for a business lunch in the Gutenberg coffee house, \$230 for coffee service, \$200 to install a doorbell and \$107 to install a keyhole.

Meanwhile, the National Film Board spent \$15 million on its 1997-98 catalogue, which includes the films *Democracy à la Maude* (a biopic of Maude Barlow and the Council of Canadians) and *Bed*, a history of beds.

"I'm surprised the NFB didn't make a movie called *Toilet*—a delightful look at how they can dream up exotic ways to flush taxpayers' money down the sewer!" said Williams.

The *Waste Report* also reveals some "necessary expenditures to celebrate the millennium." This year, the government awarded \$41 million in Millennium Project grants, including: \$377,500 to a New Brunswick Lung Association project to fly thousands of kites in June 2000; \$5,333 toward a celebration of the B.C. cowboy; \$15,183 to produce a video on the history of Quebec apple cider and more than \$1 million to develop a history of the Canadian canoe exhibit in Peterborough, Ontario. —STEVEN SANDOR

# VUEPoint

By LESLEY PRIMEAU

## Farewell, Camelot

Life as I knew it changed forever one cool November evening when I was 11 years old. I raced home for lunch completely oblivious to world events, and returned to school a much sadder but more "in-tune" student of the world.

I can still remember seeing people hollering at their next-door neighbours to turn on the television and saying the U.S. President had been shot. I burst through the front door yelling at my mom to do the same, and for the next hour we were mesmerized by the flickering images from Dallas. I had always watched the usual television fare—Disney, *Lassie*, some guy named Cronkite—but until that moment none of it had ever affected me emotionally. As the story unfolded, with all its drama and emotions of fear and anguish, I was transformed. I became a serious student of the Kennedy myth; I shared in their joy and I shared in their grief. And I watched as the Kennedy family weathered good days and bad days alike in front of the entire world, almost always with determination, faith and grace.

I was completely devastated by the death of John Kennedy Jr. I know that sounds silly, even ludicrous, since I've never met a Kennedy, never spoken with a Kennedy, never even seen a Kennedy in person. So why does this new tragedy have such a powerful effect on me? I have no clue. I know that journalists and lay people alike have referred to the "Kennedy curse," their apparent arrogance, the notion that the family is the author of its own misfortune. There's probably some truth to all of that, but if you talk about the Kennedys, you also have to talk about trust, love and unwavering family loyalty. These people embody what it is to be American; when one of them is knocked down, another miraculously comes forward to assume the mantle.

Does J.F.K. Jr.'s death mean the end of the Kennedy mystique? Would we feel the same sorrow if it weren't for his incredible good looks? All kinds of pundits and psychologists have offered various theories as to why we are so captivated by this family, but I think I know the real reason. It's because television brought them to us at the most impressionable time in our lives. I was in Grade Six when the world stopped—the Kennedy assassination was my first seriously dark, realistic view of life, the first time I became keenly aware of the world around me and the fact that everything wasn't all sunshine and roses, that people are human, that people die, that life is fragile.

Whether John Kennedy Jr. was a good man or whether his father was a good president are questions for historians and God to answer. All I know is that the Kennedy family changed my life. I wouldn't have it any other way, but I do wish it hadn't come at such a high price.

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.



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BY RICHARD BURNETT

### The Forest Queen

"I was Robin Hood, to my delight and the dismay of just about everyone else, who stole my heart when he was finally killed a fortnight ago."

New studies of the 14th-century ballads of Robin Hood, the earliest known account of his deeds, reveal that the prince of thieves was in fact a princess, a gay outlaw exiled from straight society along with his "merrie men," notably his true love, Little John, and Will Scarlet.

Stephen Knight, professor of English literature at Cardiff University, makes it all clear in his paper *The Forest Queen*, which he presented at a three-day University of Glamorgan conference in Nottingham.

"Robin Hood and his men are all very male and live exclusively without women," says Knight, who goes on to explain the greenwood is a symbol of virility while swords and arrows are phallic symbols. "The [coded] ballads could not say outright that he was gay because of the prevailing moral climate,

but they do contain a great deal of erotic imagery."

The Robin Hood Society is, to put it mildly, not amused.

"Robin remains a highly regarded figure the world over and children like to play at being Robin Hood," spokesperson Mary Chamberlain rants. "These claims could do a lot of damage."

Yeah, like our five-year-old boys will now start bugging one another in the woods.

But, alas, there's more: it seems our fair Maid Marian never existed. In fact, Knight points out, Marian was created by 16th-century authors who wanted to make Robin more palatable to hetero readers.

To boot, years after his lands were confiscated in the 1190s by the evil (and heterosexual) King John, Robin was rehabilitated by Richard the Lionheart, the rightful king and after whom I was named, who—drum roll please—also enjoyed taking it up the ass. Hood was then crowned the first Earl of Huntingdon.

"It's a nice myth that Robin Hood was the first Earl of Huntingdon," the current earl, William Edward Robin Hood Hastings Bass, said just last week, "but there is no historical evidence that he was really linked to my family."

Bass would, of course, prefer there were no historical evidence Hood was gay.

But that's how straight historical revisionists prefer their folk heroes:

straight as an arrow. Then they scream when activists and scholars reclaim, or posthumously out, the great gay and lesbian figures of human history: Michelangelo, Caravaggio, Beethoven, Tchaikovsky. Each brilliant artist instills pride in gays and lesbians the world over, after centuries of being taught to loathe themselves.

But why, as one of my (straight) best friends scowls, are gays and lesbians still addicted to search-and-destroy missions to out modern-day celebrities?

Well, it obviously bears repeating that, as long as possibly closeted entertainers—hello Rosie O'Donnell and Ricky Martin—continue to dodge questions about their sexuality (unlike avowed straights who don't shut the fuck up), being gay will continue to be perceived as shameful.

Don't believe me? Believe this: "I saw you one night with your friends at the jazz fest," a friend and occasional fuck buddy e-mailed me last week, "but I was with some hetero friends and I couldn't come over and kiss you like we do. I hope you understand."

I understand, all right. So when people tell me I should out my closeted friends instead, I say, "Let's out everybody and let's start with our dead."

Which brings me to Abraham Lincoln, who may have been the first gay president of the United States of America. Author Larry Kramer, my fave queer propagandist, claims in his unfinished book *The American People that Lincoln,*

the most beloved president in U.S. history, was a "proto-bossy bottom."

The book is based on never-before-seen diaries penned by Joshua Speed, the man with whom (straight) historians have long known Lincoln, before winning the presidency, lived and slept in the same bed for over four years, and with whom Lincoln maintained a close personal relationship until they had a falling out over slavery in 1855.

Distinguished scholar C.A. Tripp will also out the former prez in his upcoming Lincoln biography.

"There's some evidence that shows

that Speed presented [Lincoln's assassin John Wilkes] Booth to Lincoln as a 'president' and the young Booth, who was a gorgeous man, was virulently homophobic, like the men who killed Matthew Shepard," Kramer recently told the on-line magazine *Salon*. "If the murder turns out to have a homosexual underpinning, that's going to freak everybody out."

So bring on the second Civil War. It's about time Lincoln and Robin Hood were allowed to come out. Just imagine how differently history would treat gays and lesbians if only they had come out in their own lifetimes. ☺

## millennium COUNT DOWN 156 DAYS

BY DAVID GOBEIL TAYLOR

### Sunrise, sunset

Ha! I made a mistake and nobody caught it... except me, and I take full responsibility. I simply repeated popular wisdom—and I should certainly know better than that.

I've written at least twice that the millennium (or the year 2000, if you're a stickler) starts at the International Date Line. Makes sense, doesn't it? Everybody knows that as you cross the IDL from west to east, you gain a day.

Well, it's just not that simple,

according to the U.S. Naval Observatory (USNO) Astronomical Applications Department and the U.K.'s Royal Greenwich Observatory (RGO) Information Services Department. I spent hours poring over their FAQs and leaflets, and now know far more about time zones, longitude and latitude and atmospheric refraction than I ever thought possible.

First of all, when does a year begin? At midnight, January 1 of course—the trouble is, which midnight? The Washington Prime Meridian Conference of 1884 passed a resolution creating "Universal Time (UT)," based on the longitude of Greenwich, England. So the Brits can lay claim to being the first to greet the real New Year—when the Republic of Kiribati (more about them later) celebrates the New Year at midnight their time, it will only be 10 a.m. on December 31 UT.

But the rest of the world will, of course, be paying little attention to the Prime Meridian. All of the countries directly west of the IDL will hit midnight

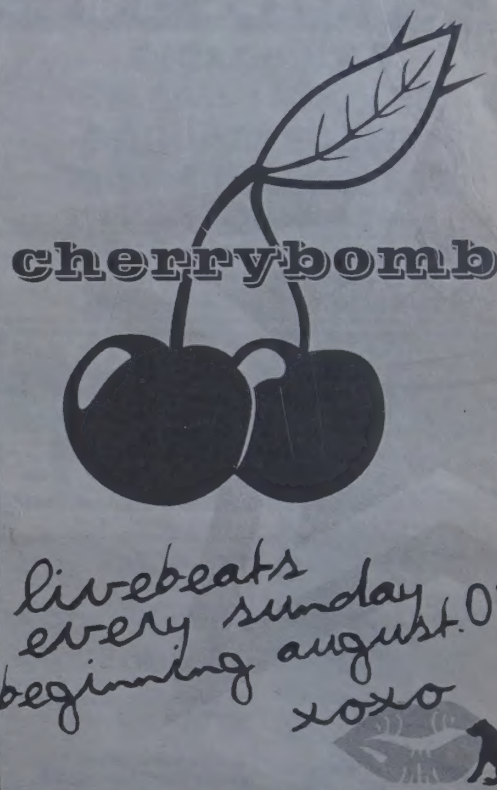
at once.

But the notion that days begin at midnight is a recent (and Western) conceit—most of humanity is of the opinion that the day starts at sunrise, and here's where things get really hairy.

If you want to know where the first place in the world the sun will be visible on January 1, 2000 (or any other year, for that matter), the answer is simple: most of Antarctica. In fact, the sun never sets on January 1 over most of the continent, which is facing the sun then and experiencing balmy (well, balmy for Antarctica) summertime weather.

But if the sun never sets, of course, there's no sunrise. But there's also a difference between real and apparent sunrise—the atmosphere bends sunlight, making the sun visible even though it's actually below the horizon. Atmospheric refraction, as it's called, becomes more pronounced at the poles—and on

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## Millennium Countdown

Continued from previous page

their website, the USNO has a few pointed things to say about the fact that the RGO, which charges money to calculate sunrise times, doesn't take it into account.

I suppose something concrete and definitive is past due in this column, so here goes: according to the USNO, the first place where the sun will appear to rise is at 12 midnight and about one second at 66° 3' S by 180° 0' E—the sun dips completely below the horizon,

then immediately springs back up again. (Interestingly, astronomers call the line circumscribing the earth dividing day and night "the terminator"—an appropriate term, given the fact that the sun certainly has every reason to say, "I'll be back.")

Of course, this sunrise is in the extreme south of the Pacific Ocean near the Antarctic Circle with no land nearby, so unless there's some hardy soul with his own very seaworthy boat, nobody's going to see it.

The first point on land where the sun will rise is also in Antarctica, in a desolate (well, no kidding) stretch of

land between Dibble Glacier and Victor Bay—at 135° 53' E by 66° 3' S, to be exact, at 12:08 a.m. Not that it's likely anyone will be there, either.

The first permanently inhabited place the sun will appear is at Kahuitara Point on Pitt Island in the Chatham Islands, a dependency of New Zealand—it rises at 4:49 a.m. local time.

The Republic of Kiribati makes for an interesting story, and provokes lots of snarky comments from normally staid astronomers. In 1995, the country changed its time zone; before, the IDL bisected the chain of islands that make up the nation, making it awkward for everybody since different parts of the country had different days of the week. The 1984 conference and international law allow any country to be in any time zone it chooses. (Which means that, theoretically, Canada could choose to move itself forward to align with the Pacific Ocean and greet the New Year 12 hours ahead of the U.S.; of course, we'd be popping champagne at midnight with the sun in mid-sky. But why not? We already have the first millennial sunrise in North America at Cape

Race, Newfoundland at 7:47 a.m. local time.)

So Kiribati, ostensibly to make it easier for its citizens, moved the whole country into the first time zone west of the IDL—even though this moves their easternmost point, Caroline Island, 15 minutes into the second time zone west of the IDL, geographically. In fact, it's farther west than Honolulu, Hawaii—one of the last places to greet the year 2000.

Astronomers at the USNO and, especially, the RWO had a field day with this decision. The USNO limits itself to pointing out that Caroline Island, an uninhabited atoll of 22 small islets stretched over 11 km of ocean and enclosed by a very shallow reef, is really no more accessible than Antarctica. The RWO website goes to town, though: "It would be presumptuous to suggest they might be a financial reason in that the change will mean that one of the islands... [will] be the 'first to see sunrise' in each new year," it dissembles. Then: "There seems to be no legal reason why... any other island group further east... [couldn't] declare itself to be keeping the same date. This would obviously

generate an absurd squabble, but... the financial return is sufficient and the tourists are gullible enough, it may happen!"

Pretty smart-alecky for a bunch of British nerds, what?

According to the USNO website, "For those of you who are nostalgic and want to look back on past accomplishments rather than the hope of the future"—sheesh—the last sunset of 1999 will occur in Falealupo, Western Samoa, at 7:02 p.m. local time.

The RWO sticks by its guns insofar as Universal Time is concerned, though they maintain that Pacific Islands will be celebrating during local time, but they're really still in 1999 until midnight in Greenwich, England—at which point, the sunrise terminator will be running southwest to northeast from the Indian Ocean, across the Burma-Thailand, the China-Outer Mongolia and the China-Russia borders, through Siberia and into the Arctic Ocean. Yet another group of people who have a legitimate claim to be the first to celebrate the millennium—but given the Russian government's horrible progress with the Y2K bug, Siberians might have other matters to think about. ☺

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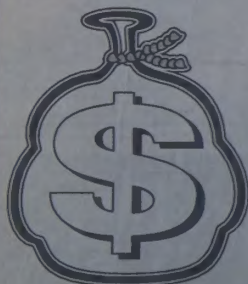
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## Nicaragua trip no mere holiday

Youths to take eye-opening tour of struggling nation

BY DAN RUBINSTEIN

In July of 1979, the *Frente Sandinista de Liberación Nacional* marched into Managua and put an end to the corrupt dictatorship of Anastasio Somoza Debayle. Under the leadership of Daniel Ortega, land was redistributed, illiteracy rates dropped and health-care improved. The future of Nicaragua looked bright. Now, 20 years after the revolution, the civil war is over, the Sandinistas are no longer in power and the social system has once again eroded. Yet there is still hope.

"The people are accustomed to being in the struggle for the long haul," says Ron Berazan, education co-ordinator with Edmonton-based Change For Children, a non-profit, non-government organization that's taking a group of Alberta youths to Nicaragua in early August. "For most people there, hope no longer lies in the political process," he continues. "The revolution was there for a moment—now it's gone."

Instead, says Berazan, localized community projects offer a vision of a better future. Although Nicaragua is plagued by extreme poverty (after Haiti, it is the poorest nation in the western hemisphere), positive examples abound. Berazan, who visited the country with a delegation for the first time last year, can even see that optimism in the street kids:

children as young as four or five forced to eke out survival by whatever means necessary. "They learn how to be children wherever they are," he says about seeing street kids laugh and joke with each other. "It's inspiring."

### Twenty-four/seven

This year, eight youths aged 16 to 20 from the Edmonton area and another three from Calgary will make the 24-day trip.

They'll spend their first week in Managua visiting different projects that Change For Children is involved with. They'll go to a drop-in centre for street kids, talk to women who work in a free-trade zone and spend time at a safe house for girls and women who've escaped sexual abuse and prostitution.

The delegation will spend its second week in northern Nicaragua, where damage from Hurricane Mitch was most extensive. They'll work on an agricultural development there—"volunteering our labour however we can," says Berazan, "and trying not to get in the way too much." The group will also perform a short drama piece at most of its stops, a series of vignettes about life in Alberta to help break the ice and conquer the language barrier between the two cultures.

The third week will be spent in the southern part of the country, three of those days on a Lake Nicaragua island where Change For Children supports several agricultural projects. "The focus is on developing our awareness and developing

solidarity," explains Berazan. "We want to figure out how we can work on our own when we're back home towards developing social justice in Central America. It's anything but a tourist trip."

### Nic fits

Since returning to Alberta, last year's group has made approximately 40 presentations about what they saw and learned in Nicaragua. Berazan expects the new group, which leaves Canada on August 2, to do the same. "It's very important for young people to have a chance to confront issues that are important in this hemisphere," he says. And that's a mission Christine Perram, a 17-year-old recent high school graduate from Edmonton, is embracing.

She found out about Change For Children at a Hurricane Mitch fundraiser last winter and filled out an application for the trip at the last minute. Admittedly no expert on Nicaragua's people or politics (although she has been reading up on those subjects these last few months), Perram wants to learn as much as possible on her first trip away from North American soil and share that new knowledge upon her return.

"Just getting out there and doing something for other people" are the reasons she gives for going. "Raising awareness about problems all over the world, not just in our community. Because I'm just out of high school and impressionable—you know the stereotype—it's vitally important to understand people and where they're coming from. Even if I just want to make a difference here." ☺

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## Mind, Body & Soul

VUE Weekly



# Following the signs to cosmic understanding

Astrologers say,  
"Keep watching  
the skies"

By TERESA DHARMA

For a moment of night we have a glimpse of ourselves and of our world islanded in its stream of stars—pilgrims of mortality, voyaging between eras across the eternal seas of time. —Henry David Thoreau

Imagine that cave dwellers often stared at the great dark skies in awe of the sparkling and shifting patterns of light the stars created. Perhaps they even attached some significance to them, some correlation between the movements of the sun and the moon and the conditions of their own lives.

According to Edmonton astrologer Wray Dansereau, even in 45,000 B.C., early Mesopotamians watched the sky and took note of

the luminary cycles. While it's possible they were trying to determine whether or not it was a good time to start a new relationship or build that addition onto the house, it's more likely they needed a way to regulate and monitor time, yearly cycles and agricultural periods. Furthermore, they regarded the planets as gods whose movements influenced the everyday human world. In fact, these early interpretations of the night sky are thought to be the roots of modern astrology.

Over time, astrology has become more refined. Much more sophisticated data about the stars is now available, and while astrologers are still taught to work out charts mathematically, there are computer programs on the market that are able to do the bulk of the work. And although many people still only think of astrology in terms of the dubious horoscopes

in the daily paper, there is strong scientific evidence to suggest that the planets are part of a meaningful universe in which we are all interconnected.

In the sixth century B.C., the Greek philosopher Anaximenes developed a theory known as "as above, so below." He believed that all matter and all living beings were essentially made of the same stuff, and that consequently, humans could communicate and resonate with the whole universe.

"The universe has an organic wholeness to it," says Dansereau. Since each planet produces different types of energy, and since the planets' position in relation to the earth is constantly changing, then, the theory goes, every person will be affected by the unique energy present at the time of their birth.

Being an experiential kind of a person, I asked Dansereau to do a

reading for me, based on my mother's (admittedly hazy) recollection of my birth time. She can rest assured her memory is working fine—the reading was remarkably accurate. Dansereau explained that the signs of the zodiac are actually a band or belt within which the sun, moon and planets always remain. This imaginary band is divided into twelve signs of 30 degrees each bearing the name of a different constellation. An astrological chart identifies the relative position of the planets as well as zodiacal signs within the celestial sphere.

## Cancer patient

A great deal of information has been collected over time to identify what each of these positions means. Most of us can look at the generalized personality traits attributed to each of the signs of the zodiac and see some hint of truth to them, but those are only

very rough character sketches based on the position of sun during the month in which you were born. When all of the planetary influences are taken into consideration, the reading becomes much more specific. The chart Dansereau prepared for me shaded my general Cancer approach to life with a significant Leo influence—the result was a much more accurate take on my personality.

Dansereau also identified specific times in my life in which major changes had occurred and offered observations on traits and skills that were most likely to have a beneficial impact on my life. Dansereau believes in "accentuating the positive" and takes pains to suggest time frames when certain activities will result in success and spiritual growth. While the stars don't tell us what to do, they can offer insight into how we conduct our lives.

Perhaps Shakespeare was right. It is the stars above us that govern our conditions. ☉

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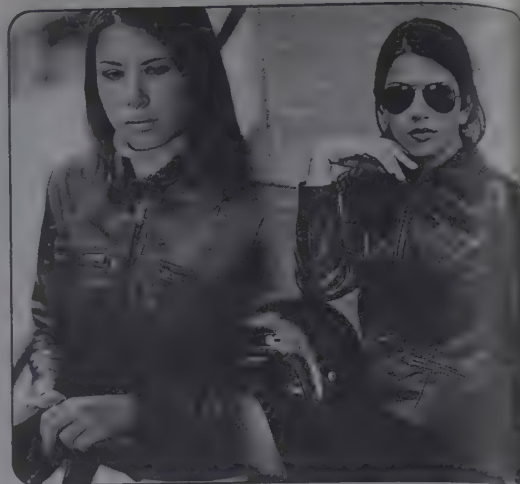
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## Leather of intent



There's nowhere to hide from new-style jackets

By HEIDI MEEK

This season, leather is as far away from austere fashion trends as you can get. It's all rock 'n' roll and way sexy. Sure, you can always buy yourself a classic leather coat, but isn't it more fun to spring for a wild, form-fitting, cropped one? On the runways of Europe and New York this season, leather made appearances in several different forms, from shoes to bags to skirts to jackets, from skinny rock-diva pants to little dresses. The types of skins varied dramatically; lambskin was the most popular, but zebra pony prints also left their mark.

It was obvious from attending the fall ready-to-wear shows in Toronto that Canadian designers knew this trend would become a big success—leather pieces in a wide array of colours were on display there, too. Canadian duo Ron et Normand showed a fur vest with a matching pair of leather hot

pants, while Toronto's Wayne Boxxe featured black and mahogany for tight leather and hip-hugging tunics.

Not only are leather jackets available in more than just standard black and brown, but the standard leather jacket look has also received a makeover. (Be careful: breaking out that old suede number you purchased way back when in an attempt to stay current can have exactly the opposite effect.) This season's best leather jackets take their cues from motocross. The forefront

### style

longer and cropped at the hip—floor-grazing open coats here. This flattering style hugs the body and accentuates the waist. When paired with rich knits or boldly patterned skirts and shirts, leather loses its hard edge, but not its appeal.

Pants and dresses come in all lengths as well; mid-calf or just below the knee are the most popular lengths. When they match these pieces with a pair of dangerously high stiletto heels, models were dressed to kill.

SEE NEXT PAGE

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# Sports Notes

BY DAVID DICENZO

## Say goodbye to Colonel Sanders

This retirement thing has gotten totally out of hand. Now, I can understand Jordan and Elway leaving—they had accomplished all they could in their respective sports. The same goes for Gretzky, though I have to admit that one caught me off guard. And then there's Steffi Graf. Well, the fact that she has an absolute obsession with winning and is finding it harder to keep up with the youngsters makes her retirement a sensible decision.

But Barry Sanders? A mere two seasons ago, he rushed for 2,000 yards and he is still at the top of his game. If it isn't an erosion of skill or a big contract dispute that forced Sanders to call it quits, then what is it?

The answer is easy. Sanders had gotten tired of losing football game after football game with the Detroit Lions, who have managed only one playoff victory during his entire 10-year stint. Having the, er, lion's share of work thrust into his lap wasn't what frustrated Sanders, an athlete who with a tremendous work ethic and sense of professionalism. No, the organization simply made no commitment to winning and failed to surround Sanders with the players he needed to make a serious run at the Super Bowl.

"My desire to exit the game is greater than my desire to stay in it," Sanders said in a statement issued on Wednesday. "I have searched my heart through and through and feel comfortable with this decision."

Sanders's agent, David Ware, had hoped Barry could be convinced to return, seeing as the running back is only 1,458 yards away from claiming the all-time NFL rushing record. But Ware suggested that earning personal accolades was not an issue with Sanders. At a relatively young 31, Sanders has a handful of amazing seasons left in him, and yet I respect his decision—and his disenchant-

ment with the franchise.

How you can fail to build a winner around one of the most exciting and talented football players to ever compete in the NFL is beyond me. Shame on the Lions. It was essentially their ineptitude that cost football fans the opportunity to catch Sanders's juking act for a few more years.

In true, humble Sanders fashion, his announcement was posted on the Wichita Eagles website, who play out of his home town in Wichita, Kansas. If you ask me, it came way too early.

## Yer yellor

There's only one place in the world where being yellow is considered a compliment: the Tour de France. Cycling's greatest competition is always marked by the annual revelation that some international rider has turned blood doping into a daily routine. But 1999's Tour had a special story, one that's being touted as a miracle. Hey, that's not me being altruistic and preachy—the word "miracle" comes straight from the horse's mouth, Tour winner Lance Armstrong.

Three years ago, the American rider probably never thought he could compete for the yellow jersey again, let alone win it. Armstrong was diagnosed with testicular cancer that had spread to his brain and lungs. He endured surgery and months of brutal chemotherapy, but by 1998 the resilient cyclist was ready to return to racing.

Armstrong secured a spot with U.S. Postal Service team for this year's Tour de France and the rest is miraculous history.

Yep. Lance Armstrong sure delivered.

## The ump-teenth try

In last week's Sports Notes, I incorrectly referred to the umpires' dispute as a potential strike. Sorry for the misinformation.

Back to the issue, though—it looks like the ump's threats to resign kinda blew up in their faces. The men in blue withdrew their resignations to the American League and National League earlier this week, but it might be too late for some of them. Approximately one-third of baseball's umpires will still lose their jobs because the leagues have

already hired 25 replacement umpires to fill the apparent void. Now the ump's are seeking a court order that will allow them to withdraw their resignations. Union head Richie Phillips said earlier this week that the ump's would still stand tall and prevail in this affair that was provoked by major league baseball.

I'm not sure who provoked what, but I hope all those ump's have some mint-flavoured socks. They'll surely need them with all those feet crammed into their mouths.

## Nothing but Blue skies for the Jays

A Canadian sports team enjoying success—what a foreign concept. The Toronto Blue Jays have been playing some rather inspired baseball lately, making fans recall the glory days of the mid-'90s when they won back-to-back World Series. And if the young star power on the Jays is an indication of what's to come, fans at Skydome will have many more days of baseball joy in the future.

Shannon Stewart, Carlos Delgado, Shawn Green and even the ageless Tony Fernandez, who is second in American League batting (.356 as of Wednesday), have contributed immensely to the Jays' dramatic playoff run. Toronto is on a streak (8-2 over their last 10 games), and while baseball pundits now argue the wild-card spot is theirs to win, other more optimistic fans think the New York Yankees (and first place in the AL East) are within reach.

Whatever the case, the Jays have given a lift to Canadian sports with their excellent play. Even a Yanks fan like me can appreciate that. (And an Indians fan like me can gnash his teeth, given Cleveland's recent godawful performance. —Ed.)

## Style

Continued from previous page

## The wages of thin

Urban biker jackets were also shown, and you haven't seen colours this bold since the '80s. Lagerfeld chose bright orange for Chanel's jackets while Carolina Herrera featured soft cotton-candy pink for hers. Others, like Richard Tyler and Ralph Lauren, went for a more subtle look, favouring stark white and muted green. All the jackets had zip fronts, stand-up collars and knuckle-length sleeves. Each designer had their own take on the leather jacket, but the shorter cut remained the common denominator across the board, a look made possible by the extremely soft and thin leather used in each piece. These jackets fit like a glove and wear like a second skin.

If you're worried whether jackets this thin can ward off your frigid fall weather, "You'd be surprised how well leather insulates and cuts the wind," explains the assistant manager of Daniel Leather. "Plus, these jackets are thin enough for you to wear them indoors as a suit jackets as well."

Danier carries an assortment of snug-fitting coats in red, black and bone. Even if you never intend to hop on a dirtbike, the idea is to look like you could if the opportunity ever arose. ●

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# Music Notes

By GARY MCGOWAN

## Put your faith in Old Reliable



**Old Reliable CD Release Party • City Media Club • Fri, Jul 30** The long-awaited debut CD from Old Reliable will soon arrive in local music stores. The disc bears the title *Gone Are the Days*, band member Mark Davis explains, "because songs are essentially about days gone by." In case you miss Davis's point, local visual artist Jaemi Hardy has created a lovely black-and-white watercolour painting of a whaling boat being tipped over by a whale to serve as the CD's cover. Once they pass, some things simply don't happen again.

Davis—along with bandmates Shuyler Jansen (guitar/vocals), Tom Murray (bass) and Scott Lingley (drums)—passed many a month in producer Scott Franchuk's Riverdale Recorders creating *Gone Are the Days*. The mix tapes were then handed over to Peter Moore (of Cowboy Junkies and Jr. Gone Wild production fame) for mastering. "We thought he'd be

the best person for the job because he could give a fullness to the quiet songs," says Davis.

Mission accomplished. For now, *Gone Are the Days* will be distributed by Davis and company themselves. "I've been talking to FAB distribution about handling the disc," Davis says, "because they do a good job with country rock." The presence of musical guest Howe Gelb from Giant Sand on the CD should also help the disc get noticed.

For now, Davis is just happy that *Gone Are the Days* has finally seen the light of day. "For the last six months I thought the release was just around the corner," he laughs. "Friday, July 30, it actually happens."

## The eternal Strugglah

**Strugglah • Sidetrack Café • Fri, Jul 30** A reggae band from Calgary? Oh, stop. Strugglah not only calls Cowtown home, they're also a good reggae band.

Singer/guitarist Ibow doesn't have any delusions that the world looks to Calgary as a source of reggae music. "We think that the market for reggae is more in Europe, Asia and Africa," he says. So Strugglah does its best to get the word out to the world music market. "We hired some representation at the recent MIDEM Latin America music conference in Miami," Ibow says, "and there was some interest in distributing our CD *Consciousness* in some territories and in having the band play some shows."

While Strugglah waits for those foreign deals to pay off, the group is pleasantly surprised at how things have gelled for them in Alberta and B.C. "We've been together for four years," says Ibow, "and we took a full year to work as a band before we played a show outside Calgary." The addition of keyboardist Andrew Wynter last year solidified Strugglah's current lineup. "Andrew's got lots of experience playing the Montego Bay hotel circuit," Ibow says, "and he's also played Reggae Sunsplash a couple of times."

The group will also soon be hooking up with Jimmy Cliff. Once the reggae legend finishes his show at the Edmonton Folk Music Festival, Strugglah will be opening for him during dates in Calgary and Vancouver.

While Strugglah's members don't plan to limit themselves to Alberta and B.C., the group is happy, Ibow says, "that after four years together,

we're now regularly touring the west." Next stop: the rest of the world, as Strugglah brings the beach vibe of Calgary to the rest of the planet.

## I Malt with you



**Single Malt Blues Band • Fox & Hounds • Fri, Jul 30** "We have just come off the hardest two years of our lives," says a slowly exhaling Lanny Maskell. The Single Malt Blues Band drummer is referring to the musical boot camp that is the 24-month diploma program at Grant MacEwan Community College. That's where the five members of the group met and decided to form a group to explore their interest in the blues.

"The band was formed by John Roggensack [saxophone], Jeremy Dodd [guitar] and Andrew DeGroot [bass]," says Maskell. "They wanted to explore the blues, so they put the band together in July 1998. They recruited our singer, Nicola Devine. I started working with them last November."

Despite the intensity of the Grant MacEwan program, the Single Malt Blues Band managed to play a handful of gigs through the winter at venues like Blues on Whyte, the Urban Lounge and the Highrun Club. Now, says Maskell, the group is anxious to do a lot more work.

The visibility campaign begins this weekend at the Fox & Hounds. "The club wants to start a blues night," says Maskell, "and we've got the house band gig for the next month." The plan calls for the band to host an early evening jam session and play a set before a weekly guest act takes the stage.

According to Maskell, the Single Malt Blues Band plays "tons of shuffles and 12-bar blues. We've also been focusing on a lot of funk blues lately." The group has opted to go in that direction to replace the now-waning swing sounds that dominated their repertoire during the early months. "We're really trying to cover as much of the spectrum as possible," says Maskell, noting that the band covers the blues turf that lies between the

two Johnsons, namely Robert and Gordie (of Big Sugar fame).

Once the Fox & Hounds house gig locks in, the Single Malt Blues Band hopes to hit the touring circuit. "I've been talking to a few booking agents," Maskell says, "and we'd like to get the band on the road as soon as possible." After all, there's nothing like a good summer tour to shake off two years of classroom cobwebs.

## Mammoth, Juggernaut and speed



**Mammoth • The Rev • Fri, Jul 30** Beginning in 1995, Juggernaut was a fixture at Edmonton heavy music gigs. "I think we played over a hundred local shows in our first three years together," recalls drummer Bob Banks.

Juggernaut's, er, juggernaut came to a halt last year when the band's singer and guitarist split up. Remaining members Banks and bassist Sebastian Jaromi recruited singer Rich Duggan and guitarist Paul Matraz into the fold. "But," says Banks, "it really wasn't the same group any more, so we decided to change the name." The lads reached back into rock 'n' roll lore for the name Mammoth. "I've heard that Mammoth was the original name for Van Halen," laughs Banks, "so hopefully they won't sue us."

Pending litigation be damned—as soon as the Mammoth lineup gelled, the group began work on its first CD. Producer Frank Drasak has been helming the disc at his south side Recording Studio facility. "This is only our second time in the studio," confesses Banks, "so Frank's been a big help in getting things right." The 11-song CD is in the middle of its vocal mixdown at the moment, and Banks hopes the package will be released at the end of August. "There will be over an hour of music on the disc and it will be self-titled because," he laughs, "none of us could agree on a title."

Local release plans for the Mammoth disc are still up in the air, but the group has already drawn up plans for a tour. "We're headed out to Vancouver at the end of September," reports Banks, "and we're working on setting

up some U.S. dates." Mammoth is of the belief that its, as Maskell puts it, "heavy, catchy" brand of rock would go over particularly well in California—if only they can get there.

It's a big leap for a band whose previous touring history only involves shows in Edmonton, Sherwood Park, St. Albert and a lone trip to Calgary. But once they've got their hand, Mammoth is looking to do as much of a touring juggernaut in the future as it was a local juggernaut in the past.

## Blueberry jams



**Blueberry Bluegrass Festival • Exhibition Park, Stony Plain • Fri-Sun, Jul 30-Aug 1** Blueberry Bluegrass Festival volunteer John Tames describes his job as "run-around Joe-boy." He's laughing as he drops the phrase because there's any quality that characterizes the festival (besides, of course, bluegrass music) it's its friendly, approachable ambience. "We often term this event Canada's largest family reunion," says Tames, "because it's such a relaxed, happy three days."

1999 is lucky year number 13 for the festival, and Tames is pleased with the way both the event and the bluegrass scene have grown since the festival began. "In our first year," he remembers, "the bands and volunteers outnumbered the audiences." He also remembers how difficult it was to find local and regional talent. "In those days, you couldn't find five bluegrass bands within 2,000 miles of Edmonton. Now there are easily five great bands just in Alberta."

Blueberry's booking policy has remained constant over the years, still aims at providing a first-hand

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## Music Notes

Continued from previous page

ample at the masters of bluegrass while giving Canadian talent an opportunity to connect with an audience.

"One of the problems on the local scene is the fact that we just don't have a chance to see many of the masters of the genre play live," laments Tames. "Berry has done an admirable job of filling in that gap. For instance, the festival is the answer to the tricky trivia question, 'Where did Bill Monroe play his last international show?'—the bluegrass pioneer played Blueberry the year before his death. The 1999 event has recruited a man of similar stature: Mac Isisterman. 'He's been playing for over 40 years,' notes Tames, "and he's definitely one of the greatest living bluegrass performers."

Canadian groups figure prominently in this year's lineup. "We've got Nickel Creek from Sundre at this year's event," says Tames. "They're irreverent, savvy and top-of-the-line musicians. We've also got the Dry River Boys, who come from Manitoba." Jerusalem Ridge will also be making a return appearance at this year's festival.

Speaking of Jerusalem Ridge, Tames recalls a poll the festival took during its 10th anniversary. "We distributed a ballot to the audience asking them who their favourite bluegrass act was from among the performers we'd featured in our first decade," smiles Tames. "Keep in mind that by that point, we'd featured some of the greatest living bluegrass performers. Jerusalem Ridge were the runaway favourite act in that poll."

Like the Blueberry Bluegrass Festival, has overcome its early growing pains, it has encountered the problems that come with success. "It's been getting a little bigger each year," says Tames, "so next year, we're considering limiting our ticket sales so we don't lose our family atmosphere."

A problem the festival founders never foresaw 13 years ago when the high, lonesome sounds of bluegrass first drifted across the Stony Plain Exhibition Grounds.

## Yes I Canmore



**Canmore Folk Music Festival • Centennial Park, Canmore • Sun-Mon, Aug 1-2** Canmore Folk Music Festival artistic director Ken Rooks takes pride in saying, "We are the longest-running folk music festival in Alberta."

Twenty-two years ago, the Canmore Folk Music Club decided that some sort of musical summer gathering was in order. The group decided to invite a number of singer/songwriters to Canmore's civic park along with some of the artisans that call the Bow Valley home. "They picked Heritage Day for some reason," recalls Rooks, "and since then, the Festival has always been held on the August long weekend."

The town of Canmore and the Folk Festival enjoy a relationship that's as strong as the one between the Edmonton Folk Fest and the neighbourhood surrounding Gallagher Park. "The Folk Club has worked with the town at gradually improving the festival site [Centennial Park]," says Rooks. The club has installed adequate stage power at the site, and in 1983, they built a permanent log stage to replace the flatbed trailers they'd been using before then.

"The club built the stage as a Canmore centennial project in 1983," Rooks says. "It was almost complete when the club heard about the death of Stan Rogers [the Canadian folk music legend who died in an aircraft fire that year], so they named the stage after him." Rooks has seen some magic moments on the Stan Rogers Stage over the years, none more so than when Rogers' younger brother Garnet mounted the platform last year. "You could tell he was having trouble with the whole thing," recalls Rooks, "but he went ahead and delivered a stunning show."

ered a stunning show."

Rooks is anticipating a few more stunning performances this year from the wealth of musical talent he's lined up. "We're welcoming back Sheila Wilcoxson this year," says Rooks. "She's an amazing blues singer from Portland, Oregon who was booked at the Calgary Folk Fest on our recommendation." Rooks is also high on bluegrass group Nickel Creek (who will also appear at the Blueberry Bluegrass Festival). "They've just finished work on their new album, which Alison Krauss has produced," says Rooks.

Rooks also singles out Québécois performers Matapat, along with the Burns Sisters from Ithaca, New York for special mention before adding that the Canmore Folk Festival "really doesn't go the headliner route." Despite the presence of A-list performers like Connie Kaldor, Laura Smith and Willie P. Bennett, Rooks stresses that "Everyone's equal here, which is something I think the performers appreciate."

Audience appreciation for the Canmore Folk Festival has certainly grown over the years. The Festival has regularly hit its daily 5,000-person site capacity during the last two years. "We really encourage people to buy their tickets in advance so they won't have the gate closed on them," Rooks says with a laugh.

The combination of size, scenery and musical talent continues to make the Canmore Folk Music Festival a success. The event's status as Alberta's longest-running folk festival is in no danger of being lost. ☉

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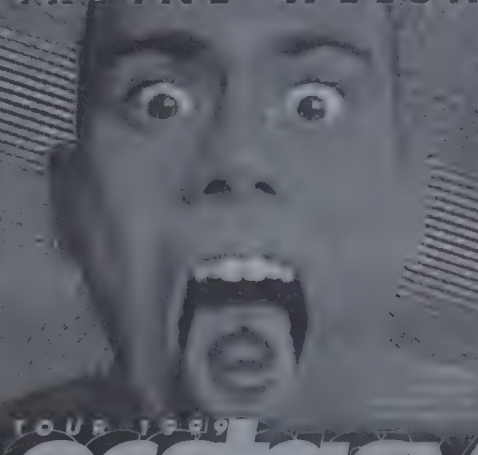
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Doug Stroud at Lion's Head Pub • McCuaig at O'Byrne's • Red Myst Club at Ridgeway Lounge • Derek Sigurdson at Sherlock Holmes Capilano • Sons of Andrew at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Strugglah at Sidetrack Café • Paul Bromley at Sugar Bowl Café & Bar • Mammoth, Indifferent and Blacken at The Rev • Welcome and Rotting Fruit at Urban Lounge • Ken McDoy at Wild West • John Neelin & Craig Brennan at Zenari's on 1st

**Pub • Straight Laced, Won 18**  
Crew, Dangerous Goods and R.A.W. Heads at Platinum Nightclub • Red Myst Club at Ridgeway Lounge • Derek Sigurdson at Sherlock Holmes Capilano • Sons of Andrew at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • McCuaig at Sidetrack Café • Billy and Greasy Meat Boys at Suburbs • Welcome and Rotting Fruit at Urban Lounge • Ken McDoy at Wild West

**500 at New City Likwid Lounge**

**FRIDAY, JULY 30—Blueberry**  
Bluegrass Festival at Alberta Exhibition Park • Taco Ryde at Blues on Whyte • Big Valley Jamboeree at Camrose Exhibition Grounds • Crush at Capone's • Brett Barrow at Casino Edmonton • Old Reliable at City Media Club • The Single Malt Blues Band at Fox Strugglah • Mr. Lucky at Salvo Pub • Saltwater Soul at Sherlock Holmes Bar & Grill • Lemon Juices at J.J.'s Pub • Matthew's Grin at King's Exhibition Pub • Los Caminantes at La Habana • Rockfest at

**SATURDAY, JULY 31—Blueberry**  
Bluegrass Festival at Alberta Exhibition Park • Scott Wicken at Black Dog • Taco Ryde at Blues on Whyte • Big Valley Jamboeree at Camrose Exhibition Grounds • Crush at Capone's • Brett Barrow at Casino Edmonton • Defeat, Triphammer and Cypher at Fox & Hounds • Saltwater Soul at Hoolahan's Bar & Grill • Lemon Juices at J.J.'s Pub • Matthew's Grin at King's Knight Pub • Los Caminantes at La Habana • Rockfest at Labatt Raceway (Nisku) • Doug Stroud at Lion's Head

**SUNDAY, AUG 1—Blueberry**  
Bluegrass Festival at Alberta Exhibition Park • Taco Ryde at Blues on Whyte • Canmore Folk Music Festival at Canmore Centennial Park • Saltwater Soul at Hoolahan's Bar & Grill • Rockfest at Labatt Raceway (Nisku) • The MadCades at O'Byrne's • Madmax & Institute at Thunderdome

**TUESDAY, AUG 3—Incognito**  
at Blues on Whyte • Tony Dizon at Lion's Head Pub • Tim Becker at Sherlock Holmes Downtown • Ron Pederson at Sherlock Holmes on Whyte • Mark McGarrigle at Sherlock Holmes WEM • Nonfiction at Sidetrack Café

**WEDNESDAY, AUG 4—**  
Incognito at Blues on Whyte • Clear Isabel at Festival Place • Tony Dizon at Lion's Head Pub • Tim Becker at Sherlock Holmes Downtown • Ron Pederson at Sherlock Holmes on Whyte • Mark McGarrigle at Sherlock Holmes WEM • Jah Children at Sidetrack Café • Sheila Deck at Wild West

**THURSDAY, AUG 5—Incognito**  
at Blues on Whyte • Edmonton Folk Music Festival at Gallagher Park • Tony Dizon at Lion's Head Pub • Sam August at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Ron Pederson at Sherlock Holmes on Whyte • Mark McGarrigle at Sherlock Holmes WEM • Fred Eagle-smith at Sidetrack Café • Sheila Deck at Wild West



# Rock dinosaurs not extinct

Reports of Rockfest's death may be greatly exaggerated

BY DAVE JOHNSTON  
AND STEVEN SANDOR

**W**hen you consider how many rock bands have been labelled "dinosaurs," it's heartening to note how many of them have endured and even thrived in a less than hospitable climate. If they really were dinosaurs, groups like Def Leppard and Nazareth would have fallen into the rock 'n' roll boneyard long ago.

Instead, they've put out new discs. And they tour. And they still find an audience eager to listen. The fact that events such as the last week's Ozfest in Vancouver even happen is a testament to the staying power of these classic rock acts.

Promoter Frank Scott has been in the music business for over 25 years, by his estimate. He wouldn't call himself a dinosaur, nor would he slap the tag on the rock acts he's gathered for this weekend's Rockfest.

He does, however, admit to having a thick skin.

Last year, Scott and his partners took over the Classic Rock Festival, which took place in the High River region south of Calgary and featured the likes of Alice Cooper and Deep Purple. Although the event was not a financial success, it attracted an audience and proved to Scott that, if it were done right, a classic rock festival could have a chance. However, the fallout in the music industry from the Classic Rock event was so great that many parties believed he wasn't worth doing business with again; after all, according to a report in the Okotoks *Western Wheel*, the event lost more than \$300,000.

## North to Nisku

"It was a great show, but we ran into some situations that weren't what we expected financially," Scott says frankly. "That's one of the reasons we moved north."

In April, Scott announced that he was going to move the 1999 Rockfest from High River to the Labatt Raceway near Nisku. He found that nearly 70 per cent of the ticket sales for the Classic Rock Festival came from the region north of Red Deer. There were other factors behind the move besides the economic benefits—most notably the alleged lack of support from the local media. Calgary's CJAY 92 FM, a member of the Standard Radio chain and sister station to Edmonton's 100.3 The Bear, was a sponsor of last year's event, and refused to get on board with Rockfest.

"The problem was that they didn't make their projections," says CJAY station manager Pat Holiday. "They put their projections at a level that were just impossible to make. So this year, we decided that we weren't going to get involved... For a station like us, who like to have things under control, we decided that this was no longer a project we wanted to work on."

Scott found a more sympathetic spirit at K-Rock 97.3 FM, who are making the three-day Rockfest their 20th birthday celebration. Thanks to the local station, Rockfest has surpassed last year's ticket sales, and captured the attention of rockers across central Alberta. Scott says CJAY and The Bear lacked the ability to effectively promote the Classic Rock Festival, and used last year's event, he says, as a vehicle to "give away tickets to their clientele" and nothing more.

"When the radio station that is presenting [your event] can only sell 500 tickets in the city of Calgary, and you're spending [nearly] \$40,000 on them, you tell me where the logic is in that?" Scott asks. "I have no hard feelings, but I don't have time for it. I'm a little disappointed at the shallow approach that some of the [industry] people took, but they're not going to be there. The ones who are involved with the event now will be involved over the next five years. They have more of an open mind and a stronger sense of entrepreneurship than the rest of them."

Scott says the animosity circulating amongst certain members of the music industry with regard to Rockfest is political.

## New kid on block is hangin' tough

"I guess it's being the new kid on the block," he sighs. "People take a run at him and he's made of. I'm not here hero, and I don't expect to be. But I do plan on doing this next five years and creating something that belongs to the Edmonton community."

"If there were no entrepreneurs in the world, nobody would have jobs," he continues. "I do a show that circulates a million and a half within the [music] industry. I mention what it brings into the economy. If I am to be considered for making an effort to do an event, then I think those people got to take a look at what business is all about."

Still, it's the way Scott has recently gone about his business that caused such a negative backlash against Rockfest within the industry, and particularly in the local area. Last week, the media printed stories saying Scott was late with his submission of a site plan to Leduc County and that he wasn't going to get his permits in time. There were also reports that his staging, lighting and sound system were stuck in another province with no hope of getting to the venue. So far, the tales have proven to be unfounded.

"The site plan was submitted by the deadline," says Leduc County spokesperson Michael Warrington. "As of right now, Leduc County has no problem with the site plan or the festival."

The staging problem caused Scott to laugh. "We were hearing that the wasn't going to be a stage when it was already half-built. I guess people shouldn't believe everything they hear."

## More rock than you can shake a stick at

The fact that Rockfest takes place in the middle of a very busy time for the local music scene has also created a stir. The Big Valley Jamboree, a country music event taking place near Camrose, runs concurrently

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# Fest has bright lights, Big Valley

Jamboree squashes country clichés

BY DAVID DICENZO

It was Barbara Mandrell who once professed in song that she was "country when country wasn't of."

Well, country has never been more cool than it is today, as the oft-maligned genre has exploded into the mainstream music market. Beautiful songwriters, rugged male performers and material that goes well beyond cheatin' spouses, lost dogs and broken pickup trucks have hugely widened country's artistic reach—not to mention its audience.

Numbers don't lie, and if the annual Big Valley Jamboree music festival in Camrose is any indication, our province has fallen in love with the country stars of today (and yesterday, for that matter).

"We had about 52,000 people [attend the Jamboree] last year, which was the highest number on record," says festival co-promoter Larry Werner. "It would be nice to see about 60,000 this year—it's got that potential, but the weather dictates. You always want to try and attain more."

Those figures mean a heap of work has to go into creating and maintaining the Big Valley Jamboree every year. Werner and co-promoter Glen Vinet aren't able to attract that many people to the four-day event by accident. You also can't book the premier country acts

without doing some digging and convincing them that your festival is tops in the country.

Hey, Mr. Jamboree man

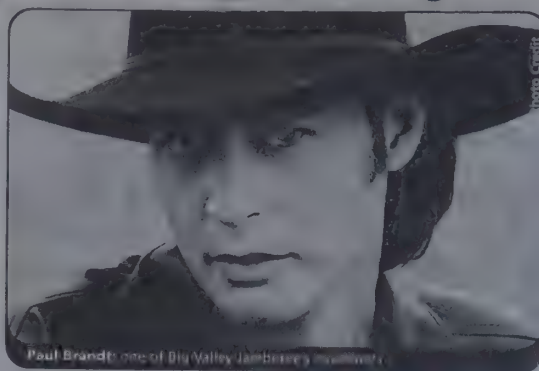
Werner and Vinet see the Jamboree as much more than a country music festival—and that's exactly why it has continued to grow and improve since the inaugural party in 1973.

"We've taken a business approach to the whole package," Werner explains. "It's entertainment, but it's also business—that's the key to its success. I don't see that there's any limit if the event is cultivated properly."

"We're cautious—we stick close to the budget and work with good people," he continues. "There's a good marketing plan in place and we're constantly looking to improve."

Werner says that work on the next Jamboree will begin as soon as the current project is complete. The biggest part of ensuring a great festival is getting the musical talent on board, and it would be tough to produce a better lineup than the Big Valley Jamboree.

Last year, the event included stars like Clint Black, Michelle Wright, Clay Walker, John Berry and even long-time faves like Tanya Tucker and Charley Pride. 1999's artist lineup, who will perform on a \$1-million stage with a 100,000-watt sound system, is just as impressive and is being hailed as one of the best the organizers have ever assembled: Brooks and Dunn, Lorie



Paul Brandt: one of Big Valley Jamboree's musical acts

Morgan, the Wilkinsons, Loretta Lynn and Paul Brandt are just some of the choice names.

**A tough Chestnutt to crack**

"Even right now, we're talking about next year's artists," says Werner. "We're constantly tracking artists and we try to pick the ones who are drawing the numbers. But we also try to include some diversity to attract new audiences. Somebody might think Mark Chestnutt is the greatest thing since sliced bread, but others might feel differently."

"We've been getting lots of compliments on this year's lineup," he adds.

The Big Valley Jamboree is about more than music, however. Werner is quick to explain some of the other goodies planned for the four

days—there's bull riding, a lumberjack event, the Wild West stunt show, street performers, family stage entertainment and a casino. Merchandise and food vendors line the festival area and a late-evening search through the campgrounds will most certainly uncover many all-night bashes.

Remember, 52,000 people don't show for just anything. "Clint Black, totally unsolicited, said it was one of the best festivals he'd ever been a part of," Werner happily explains. "We want to know that the people who have come and bought the tickets leave satisfied—'Yeah, we've seen a helluva show.' If they say that, then we're satisfied." ☉

Big Valley Jamboree

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e-mail listings@vue.ab.ca.  
Deadline is 3 pm Friday.  
Turn to "8 Days" on page 15  
for day-to-day listings.

## Alternative

**THE ATTIC BAR AND LOUNGE** 10407-82 Ave., 433-1969. \*Every MON: Open Stage hosted by Skid Daddy THU: Student Night

**MICKEY FINN'S** 2nd Fl., 10511A-82 Ave., 439-9852. \*Every SUN: Open Stage hosted by Everett LaRo. \*Every TUE: Name That Tune. \*Every WED: Trivia Night.

**NEW CITY LIKWID LOUNGE** 10161-112 St., 413-4578. \*Every WED: Wednesday Night. \*Every THU: Swing Cabaret. \*SUBURBS: THU 29: the Kingpins, Mad Bomber Society. THU 31: Saturdaze, no cover. \*LIKWID LOUNGE: THU 31: Billy, Greasy Meat Boys. MON 2: the Saltrens, Run Chico Run, Hughes 500. SAT 7: Julie Doiron & the Wooden Stars. SUN 8: Mooney Sazuki & Tricky Woo.

**REBAR** 10551-82 Ave., 433-3600. \*Every SUN: (downstairs) DJ Big DaDa, scary music from the dark side. \*Every SUN: (downstairs) DJ Big DaDa: Alt. SAT 31: Shades of Culture, Hip Hop Mechanix. SAT 7: Bake It And Shake It: Rebarcure. SUN 8: Dregs Fashion Show, TIX: \$7 @ door

**REGAL BAR AND CAFE** 10025 Jasper Ave., 990-1212.  
www.mildandhoney.ab.ca/otherworld  
\*Every SAT night live music.

**REV** 10030-102 St., 423-7820. FRI 30: Mammoth, Indifferent, Blacken, TIX: \$5 at door. FRI 5: ecstacy

**VICIOUS PINK** 10148-105 St., 424-3283. \*Every FRI: Sissy Boy BY DJ "E" \*Every SAT: Elektropolis: Bonk, Bonk, Bonk by DJ Big Dada & Nik Roffelya

## Blues & roots

**BLACK DOG** 10425-82 Ave., 439-1082. \*Every SAT (3-6 pm): Hair of the Dog SAT 31: Scott Wicken.

**BLUEBERRY BLUEGRASS & COUNTRY MUSIC SOCIETY FESTIVAL** Stony Plain, Alberta Exhibition Park, 963-4181. FRI 30-SUN 1: Mac Wiseman, Nickel Creek, Dry River Boys, Niteli Creek, Calvin Vollrath, Liberty Bluegrass Boys, Jerusalem Ridge

**BLUES ON WHYTE** 10329-82 Ave., 439-5058. \*Every SAT aft: Blues Jam. THU 29: SUN 1: Tacey Ryde. MON 2-SAT 7: Incognito.

**CALIENTE LATIN CLUB** 10815 Jasper Ave. at Mayfair Hotel, 914-0152/425-0850. \*Every THU (8:30 pm): Free dancing lessons and Dance Party.

**CANMORE FOLK MUSIC FESTIVAL** Ph 451-8000. SAT 31 (2 pm Kick-off) Drake

Inn: Matapat. SAT 31 (8 pm) Drake Inn: CKUA Benefit Jam: Richard Wood and others. SUN 1-MON 2, Canmore Centennial Park: Connie Kador, Laura Smith, Tom Russell, Fred Eaglesmith, Willie P. Bennett, the Burns Sisters, Paperboys, Nickel Creek, Richard Wood, JP Cormier, the Wild Colonial Boys, Seanachie, Matapat, Joaquin Diaz, Madagascar Slim, Sheila Wilcoxson. ADV TIX: \$30 adult 2-day pass \$6 kids/senior 2-day pass; \$17 adult 1-day pass, \$3 kids/seniors 1-day pass.

**CARIWEST** Shaw Conference Centre, 9797 Jasper Ave., 420-1757. SAT 7 (9 pm): Ossie Gurley & 'D' Relatives with Arsenius Douglas, Catalyst. TIX: 20 (9 pm): \$25 (door).

**CITY MEDIA CLUB** 6005-103 St., 433-5183. \*Every FRI: Dart Night. FRI 30 (9:30 pm): Old Reliable-CD Release Party (Country rock). TIX: \$5 adv. guest; \$4 member; \$6 door guest; \$5 door member. Adv. Tix @ Blackbyrd Muzik.

**CLUB MACARENA** 10816-95 St., 425-5338. \*Every SUN: jammin' & Madness (Open jam).

**DEVILIN'S** 10507-82 Ave., 437-7489. \*Every MON (8:30 pm) the Chickensnails. \*Every WED, the band: Bubba. Funky jazz, groove abstract. \*Every THU (9 pm): Bubba, groove abstract.

**EARLS TIN PALACE** 11830 Jasper Ave. SAT 31 (3-6 pm): Dave Babcock & the Jump Orchestra.

**EDMONTON FOLK MUSIC FESTIVAL** Callaghan Park, Edmonton, 429-1999. THU 3-SUN 8: THU 5 (6-11 pm): Jez Lowe & the Bad Pennies, Willie & Lobo, Kavana, McNeil Lynch & Lupari; Drummers of Burundi, Joan Baez. FRI 6 (6pm-12:30 am): Ulali, Boozoo Chabvis, Alejandro Escovedo, Ferron, Altan, Gordie Johnson & Kelly Hoppe, Donal Lunny's Coolfin, SUN 8 (6-11 pm): Waldemar Bastos, Greg Brown & Bo Ramsey, Habib Koite with Bamada, Nanci Griffith, Joan Armatrading, Finale.

**EDMONTON QUEEN RIVERBOAT** Rafter's Landing, 9734-98 Ave., 424-2628. All dinner cruises board at 7 pm, sail 8-10 pm. Midnight cruises board at 10:30 pm, sail 11:30-12:30. \*FRI/SAT & SUN Dinner & Midnight Cruises: Darrell Barr & the Rafter's. \*SUN Brunch Entertainment: Carlos Aqueize-pan flute extraordinaire. \*MON/TUES Evening Cruises: Carlene. \*WED: the Debbie Boodram Trio. \*THU: Singles Night: DJ Klondike Days (noon; 3pm; 5 pm) Cruises: Vocal & Piano Stylings of Bruce Pooley.

**GILLES PUB** 2415-104 St., 435-9381. FRI 30 (9 pm): Mr. Lucky.

**FESTIVAL PLACE** Sherwood Park, 449-

3378, the Wednesday Night Patio Series WED 4 (7:30 pm): Clear Isabel-pop TIX: \$5.

**FIDDLER'S ROOST** 8906-99 St. 439-9788, 461-1358. \*Every MON (7:30 pm): Country Classic Jam Session & Open Stage. \*Every WED (7:30 pm): Bluegrass Jam session. \*Every THU (8 pm): Old Time Fiddle Jam Session.

**GREAT CANADIAN BAGEL** 8623-104 St., 434-0460. \*Every SUN: Acoustic Open Stage, hosted by Paul Levers (7:30-11:00 pm).

**HOOLAHAN'S BAR & GRILL** 615 Hermitage Rd., 476-6122. FRI 30: Live Saltwater Soul.

**INSONMIA PUB** 5552 Calgary Tr. 414-1743. \*Every SAT: jazz & alternative the Method (9 pm-1 am).

**LA HABANA** 10238-104 St., 424-7470. \*Every WED: Latin Dance Lessons. \*Every THU: Dance Party. FRI 30-SAT 31: Los Caminantes.

**LITTLE FLOWER SCHOOL** Behind Tel. Field, 429-3624. \*Every WED (8 pm): Open Stage hosted by Brian Gregg.

**O'BYRNE'S** 10616 Whyte Ave., 414-6766. \*Every TUE: Traditional Irish music by Maria Dunn, Shannon Johnson and friends, no cover. THU 30 (10 pm): McCuaig (jazzy blues rock, Celtic) no cover. SUN 1 (9 pm): McDade's, no cover. MON 2 (9 pm): the Plaid Tongued Devils-Gypsy rock, no cover.

**PUCK'S SPORTS BAR** 11845 Capistrano Dr., 471-1231. \*Every FRI & SAT: Blues night.

**SIDETRACK CAFE** 10333-112 St. 421-1326. \*Every SUN: Variety Night! Atomic Improv. THU 29: Boogie Knights disco party. FRI 30: Struggle! - roots/rock/reggae. SAT 31: McCuaig Celtic pop. MON 2: Open Stage hosted by Mike McDonald. TUE 3: Non-Fiction hillbilly space funk. WED 4: Jah Childer reggae. THU 5 (10 pm): Fred Eaglesmith - roots rock. TIX: \$9. FRI 6: the Clams Bellamy Band - alt. country rock. SAT: Groovetown - disco.

**SUGARBOWL CAFE & BAR** 1097-88 Ave., 433-8369. FRI 30: Paul Bromley.

**THE THREE MUSKETEERS CREPERY** 10416 Whyte Ave. \*Every WED (8-11 pm): the Bobby Cairns Trio; Cove's students \$2.50.

**UPTOWN FOLK CLUB** Christ Church Anglican Parish Hall, 12116-102 Ave. 441-0223, 718-2306. \*Open stages thru

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## MUSIC Weekly

Continued from previous page

July & August

### Classical

**ALBERTA COLLEGE** Muttart Hall, 10050 Macdonald Dr. SAT 7 (7:30 pm). Recital: Yim Cebulak Yeh-violin; Lee Park-violin; Vozna-viola; Benjamin Kwong-piano. TIX: \$3 @ door.

**WEM** 444-5200, WED 4 (2:30 & 4:30 pm): All-American Boys Chorus in Concert. Free.

### Club nights

**1001 NIGHTS** 10018-105 St., 448-1001. \*Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

**BARRY T'S GRAND CENTRAL STATION** 6111-107 St. \*Every WED & FRI: Hip-Hop Nite. \*Every SAT: DJ Clay & DJ D-men.

**BOILERS DANCE PUB** 10220-103 Street, 425-4767, 440-6062. \*Every MON: Industry Night. \*Every TUE: Rave Night. \*Every FRI: Male Dancer/Ladies Night. \*Every SAT: 80's Dance Night.

**BUDDY'S DANCE PUB** 10112-124 St., 484-8888. \*Every SUN: Karaoke. \*Every SAT: Pool Tournaments. \*Every TUES: Boogie Dance Pub.

**CLUB 2000** 10812 Kingsway Ave., 479-4886. Top 40, dance, techno. \*Every TUE: Ladies Night. \*Every THU: Game Night.

**THE COCKTAIL CLUB** 2940 Calgary Trail S., 490-1188. Every FRI: T.G.I.F. Girls Night.

**GALEO CLUB/RESTAURANT SPORTS BAR** 10108-149 St., 414-6896. \*Every THU: R&B, hip hop, and old school. \*Every FRI: Hip Hop Nite. \*Every SAT: Hip Hop LP. \*Every SUN: DJ.

**GALLERY LOUNGE** Mayfield Inn, 10615-109 Ave., 484-0821. \*Every THU-SAT: Dan Daniels plays sounds from the 50s, '60s, '70s.

**GREENHOUSE** 13103 Fort Rd., 479-9898. \*Every WED: Chris Knight. \*Every THU: Ladies Night.

**IRON HORSE EATERY & WATERING HOLE** 8101-103 St., 438-1907. \*Every THU: Live music, full menu until close.

**JACKS KNIGHT PUB** 9221-34 Ave., 255-2599. \*Every THU: Thursday Nite. \*Every FRI: Party Hogs showcasing Edmonton's New Bands. FRI 30-SAT 31: Matthew's Grin. FRI 6-SAT 7: Headlong Riders.

**PLANDO'S LOUNGE** 15163-121 St., 479-9898. \*Every WED & SUN: Karaoke. \*Every THU nights - FREE pool!

**PLATINUM NIGHTCLUB** 10018-105 St., 479-9898. SAT 31: 2nd Annual "Platinum" Hip Hop Music Fest. Straight up, no holds barred. Dangerous Goods, live rewards, Underground Sounds. Live music event.

**RED'S PUB** 481-6420. \*Every FRI: Party, hosts Kenny K. \*Every SAT: Red's Rebels. \*Every SUN: Party. \*Every WED: Toonie. \*Every THU: Bowling. WED (7:30-11:30 pm). Draw the Line (tribute to the 1960s). TIX: \$3 adv/\$5 day of event. FRI 6 (7 pm doors). Mix Master. FRI 7, \$13 adv, \$18 day of concert, and Ticketmaster, 451-8000.

**THE ROOST Private Members' Club** 444-5200. \*Every SUN: Private Members' Shows. \*Every THU: DJ Da Da Ascension. \*Every FRI: DJ Weena Love, Up-DJ XTC.

\*Every SAT: Down-DJ, Hill & Guest: Up-DJ Code Red. \*Every SAT: Up-DJ Code Red. \*Every SAT: Down-Retor; Up-House Progressive.

**SENIOR FROG'S** 10045-109 St., 429-3764. \*Every FRI: Lady's Night. \*Every SUN: Industry Night.

**SPORTSMANS CLUB** 5706-75 St., 413-8333. \*Every Night: 7-9 pm Latin Dancing lessons; girls night out; no cover for ladies. \*Every SAT & SUN: Best of Latin and Dance with DJ Chad Martin. \*Every SUN: Industry Night.

**THUNDERDOME** 9920 Argyll Road, 433-DOME. \*Every THU: Ladies Night. \*Every FRI: Millennium Fridays. \*Every SAT: TUES: Schizophrenia 100% Dance.

**CLUB K2** 124-118 Ave., 454-5396. \*Every WED: R&B & Hip Hop. DJ Faval. \*Every FRI & SAT: Top 40 R&B, appearing the Edmonton Eskimos.

**URBAN LOUNGE** 8111-105 St., 439-3388. \*Every FRI: Serious live music. \*Every SAT: Live Music (9 pm). \*Every SUN: Open Stage with Jose Oiseau. THU 29: King King Nancy. FRI 30-SAT 31: Welcome, Rotting Fruit. SUN 1: Open Jam with Jose Oiseau.

**ZONE** 10089 Jasper Ave., 426-5535. \*Every FRI Hawaiian Tropic Model Search (Until Aug. 6).

### Country

**BIG VALLEY JAMBOREE** Camrose Exhibition Grounds, 1-888-672-0224. THU 29-SUN 1.

**CASINO EDMONTON** 7055 Argyll Rd., 463-9677. THU 29-SAT 31 (9 pm): Brett Barrow, no cover.

**DRAKE HOTEL** 3945-118 Ave., 479-3929. \*Every FRI-SAT & Every SUN aft: Second Chance Band.

**NASHVILLE'S ELECTRIC ROADHOUSE** Phase II WEM, 483-3289. \*Every THU: Ladies' Night.

**ONE EYED JACKS PUB & GRUB** 13042-50 St. \*Every FRI-SAT live music.

**WILD WEST** 12912-50 St., 476-3388. \*Every WED & THU (7:30-9:30 pm): free dancing lessons. \*Every SAT adv. (4:30-7 pm): Jam. THU 29-SUN 31: Ken McDooy. WED 4-SAT 7: Sheila Deck.

### Jazz

**BACKROOM VODKA BAR** 10324 Whyte Ave., 436-4418. \*Every MON: The Valium Lovers.

**BIG DADDY'S** 4635 Calgary Trail N., 436-2700. \*Every FRI & SAT: Jazz. FRI 6-SAT 7: Dawn Chubai.

**CROWNE PLAZA** Crowne Plaza, 10111 Bellamy Hill, 428-6611. LA RONDE Top 40, dine & dance. \*Every THU (7:30-11 pm): John Fisher. \*Every FRI & SAT (8-11:30 pm): John Fisher & Christine BECQ.

**INSOMNIA PUB** 5552 Calgary Tr. S., 414-1743. \*Every SAT: jazz & alternative. The Method (9 pm-1 am).

**IRON BRIDGE** 12520-102 Ave., 482-5620. \*Every THU: Allie Zappacosta.

**PHATZ LOUNGE** 10331-82 Ave., 413-0930. \*Every WED (8:30-11:30 pm): Robert Walsh. \*Every SAT afternoon (2-7 pm): Jeff Hendrick Trio. \*Every SUN Root Stev.

**PRADERA RESTAURANT** Westin Hotel. \*Jazz Brunch every SUN (10 am-2 pm).

**ROSE & CROWN** Sheraton Grande Edmonton Hotel, 101 St & 103 Ave., 441-3036. \*Every WED-SAT (9 pm-1 am): Lyle Hobbs. \*Every SAT (10 pm-1 am): Acoustic Open Stage. \*Every THU (5-8 pm): Live jazz with Dan Skakun Trio.

\*Every THU: Grand Marrier Thursdays. \*Patio Parties: Aug 12.  
**TOKYO NOODLE SHOP** 430-0838. Live soul/jazz every WED, shows at 8, 9 & 10 pm.  
**YARDBIRD SUITE** 10203-86 Ave., 432-0428. \*Every TUE: Jam Sessions Jazz & Blues.  
**ZENARI'S ON 1ST** 10117-101 St. 425-6151. FRI 30: John Neelin-drummer/percussionist with Craig Brennan-trombone. FRI 6: Dianne Donovan.

### Piano bars

**THE AMIGO RESTAURANT** 11607 Jasper Ave. \*Every FRI & SAT (7-9 pm), evenings with Lise Villeneuve.

**CAFE AMANDINE** 8523-91 St. \*Every FRI & SAT (6-11 pm): Andre.

**LION'S HEAD PUB** Coast Terrace Inn, 444 Calgary Trail South, THU 29-SUN 31 Doug Stroud. MON 2-SAT 7: Tony Dizon.

**ROSE & CROWN** Sheraton Grande Edmonton Hotel, 10235-101 St. 441-3036. \*Every FRI (4-7 pm): jazz Central Park Lounge. \*Every WED-SAT Lyle Hobbs Piano Bar. This weekend Jimmy Flynn.

**SHERLOCK HOLMES CAPILANO** Capilano Mall, 5004-98 Ave., 463-7788. FRI 30-SAT 31: Derek Sigurdson. THU 5-SAT 7: Sam August.

**SHERLOCK HOLMES DOWNTOWN** 10012-101A Ave., 426-7784. THU 29-SAT 31: Sons of Andrew. TUE 3-SAT 7: Tim Becker.

**SHERLOCK HOLMES WEM** 444-1752. \*Every SUN: Newfie Night with Spirit of the Atlantic. THU 29-SAT 31, & 3-6 pm Sat mat: Tim Becker. MON 2-SAT 7 (3-6 pm Sat mat): Mark Magarile.

**SHERLOCK HOLMES ON WHYTE** 10341-82 Ave., 433-9676. \*Every THU: Celtic night. \*Every SUN: Karaoke. THU 29: Celtic Night. FRI 30-SAT 31 & 3-6 pm Sat mat: Duff Robinson. TUE 3-WED 4: Ron Pedersen. THU 5: Celtic Night. FRI 6-SAT (SAT 3-6 pm mat.): Ron Pedersen.

### Pop & rock

**BILLY BUDD'S** 9839-63 Ave., 438-1148. \*Every TUE: Karaoke. \*Every MON, WED-SAT: live entertainment.

**CAPONE'S** 10123-112 St., 423-3838. FRI 30-SAT 31: Crush, no cover. FRI 6-SAT 7: Swarm.

**CLUB CAR** 11948-127 Ave., 453-1995. \*Every SUN (2-7 pm): the KGB hosting the traffic Jam Sessions.

**DRAGON HEAD** Lyngberg Shopping Centre, 7522-178 Street. \*Every FRI, SAT Classic Rock Dance Party.

**ELEPHANT & CASTLE** 10314 Whyte Ave., 439-4545. \*Every TUES, Open stage, hosted by Jose Oiseau.

**FOX & HOUNDS PUB** 10125-109 St., 423-2913. \*Every SAT: MUSICITY/ALL-STAR Show Original Music Discovery TV Project. \*Every WED: Alternative Night with DJ Wic and DJ Fern. THU 29: Metal: Leechfield & Extortion. FRI 30: Blues Party: The Single Malt Blues Band. SAT 31: Rock: Defeat, Tripphammer, Cypher. SAT 7: Metal: Volatile, Ncison, Mindsye.

**THE HARD ROCK CAFE** (1638 Bourbon St., WEM), 487-ROCK. THU 29 (9 pm): Bobby Cameron, no cover.

**HORSESHU COCKTAIL CLUB** 12536-37 Ave., 457-4000. \*Every MON: House band Shu Fils led by Sandro Dominelli, open stage following first set.

**J.J.'S PUB** 13160-118 Ave., 451-9180. FRI 3-SAT 31: Lemon Juices, no cover. THU 29: Open Stage Jam Nite: Hosted by Steve's Band.

**KING'S HORSE PUB** 4211-106 Street, 462-4627. \*Every MON: bar/restaurant industry appreciation night.

**LABATT RACEWAY** Nisku, AB., 451-8000. THU 29-SUN 1: Rock Fest: Def Leppard Sammy Hagar Kansas, Steppenwolf, 38 Special, Rick Derringer, Nazareth, Edgar Winter, Loverboy, Heaven & Earth, Doug & the Slugs, Joan Jett & the Blackhearts, Five Man Electric Band, the Models, the Tubes, Helix. TIX: \$125 4-day pass (camping pass \$50). Kick Off: \$25. Single Day Pass \$75.

**MARIO'S** 4990-92 Ave., 466-8652. \*Every THU-SAT: Rare Occasion.

**PONCHO'S PUB** 9006-132 Ave., 473-7131. \*Every FRI live music/DJ dance. \*Every SAT Karaoke/DJ with Brenda.

**RIDEWAY LOUNGE** 69 Ave., 17 SL FRI 30-SAT 31: Red Mypst Club.

**RIAD HOUSE** 15540 Stony Plain Rd., 484-1100. \*Live music. THU-SAT. \*Sunday Showcase (8-2).

**THUNDERDOME** 9920 Argyll Road, 433-3663(DOME). \*Every THU: Ladies Night. \*Every FRI: Millennium Fridays. \*Every SAT: Rocks. \*Every TUES: Schizophrenia 100% Dance. \*Every WED: Concert night. SUN 1: Madmax & Instigate.

**WILD HORSE SALOON** 16625 Stony Plain Rd., 487-7784. \*Every SUN & MON: Karaoke. THU-SAT: live entertainment.

**WINDSOR BAR & GRILL** 11712-82 Ave., 433-7800. \*Every TUES: Canadian Music Night. \*Every SAT: live music.

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# got the blues

By CAM HAYDEN

## Slim City

Hats off to the bands who donated their time and talent to the Edmonton-Fest '99 "Red Hot Rockin' Blues" stage in Churchill Square last Sunday night. The skies parted, not a drop of rain fell and a few hundred souls were treated to the fine music served up by Kne Deep in Grass, the Bell Jar Blues Band and Wayne Allchin's Blue Gator Trio.

My pick for the evening was Percy Marshall's good new band with the bad name, Slim Whitman's Nightmare. Great players, but what's with the moniker? I didn't hear any yodelling or whistling coming from the stage. Marshall had to explain it to me. "You know in that movie, *Mars Attacks!*," he said. "The Slim Whitman tune that kills the aliens? Well, we figured we should at least learn that one." Okay, guys.

Special thanks also go out to Wanda from Mitchell Entertainment, who booked the bands, managed the stage, moved gear and even took a few turns at the microphone as emcee during her 14-hour shift. Blair from FM Systems was solid on the mixing board, as usual.

## Think Floyd

You may want to take a deep breath now and rest up for the next week or so. That's because August in Edmonton will be a blues lover's paradise, starting with the Edmonton Folk Festival next

weekend, continuing with some fine acts at the Blues on Whyte and peaking with the first edition of Edmonton's Labatt Blues Festival. Some of your favourite acts will be returning, and many others who have never played here before will keep you jumping.

At the Folk Festival (August 5-8), Saturday night is blues night. Besides the reunion between Amos Garrett and Geoff Muldaur, who made some fabulous recordings two decades ago, piano great Floyd Dixon will also be on hand. The Marshall, Texas native's recording career goes back to the late '40s. He worked with Lionel Hampton in the early days and recorded for nearly a dozen labels in the space of a decade. His most famous recordings from that period include the original versions of "Saturday Night Fish Fry" (quickly covered by Louis Jordan), "Broken Hearted" and the number we all know from that *Blues Brothers* flick, "Hey Bartender." Should be a hell of a show.

Right after that on the main stage, soul diva Irma Thomas and her band will make their Folk Fest debut. On Friday night make sure you catch Boozoo Chavis for some great zydeco. Chavis has been on the scene for over four decades and will surely get the house jumping.

I spoke with Folk Fest artistic director Terry Wickham earlier this week to get the lowdown on the blues/beer tent stage that many blues hounds end up at on Saturday and Sunday afternoon. "I've decided to go with more concert-style stuff at that stage this year," he says. "We don't have quite as much blues as in past years, but the quality is certainly there." No argument here.

"Saturday at one, we kick it off with a concert from the Rockin' Highliners," continues Wickham, "and then after the mainstage show at two, we're back with a two-hour session that will feature slide guitar king Roy Rogers with Shana Morrison, Geoff Muldaur and the

House Band. At five, Madagascar Slim will take over." Sunday at one at the same stage, you can catch the winners of the W.C. Handy Award for best traditional vocalist, Rory Block. (Look for an interview with Roy Rogers next week in this column.)

If you didn't get fix for the Folk Festival but still need your blues fix, you have until August 16 to get an admission to a three-day pass for Edmonton's Labatt Blues Festival. The \$70 ticket works out to about six bucks a band for a weekend that includes Little Charlie and the Nightcats, Elvin Bishop, Tracy Nelson, Buckwheat Zydeco, E.C. Scott and even 'time W.C. Handy Award winner as best blues guitarist, Ronnie Earl. Get more info by calling 707-7922.

Mark Sterling is the Labatt Blues opening act, and things are still going positively for him. So far this summer he played the North Country Fair, the South Country Fair and the Edmonton and Calgary jazz festivals. He's taking next week off to go songwriting done in at his camp on Lake Isle, and then it's back to performing, with gigs in Calgary, Vancouver and Toronto. "I've just been accepted to showcase at Blues Stock in Memphis this coming October," he said earlier this week. "It's a yearly gathering of agents, performers, label scouts and fans. I've never been to Memphis and I'm really looking forward to it."

You can also catch Mark on the Channel's *The Big Breakfast* next Wednesday between eight and nine.

Cam Hayden hosts the Friday Night Blues Party from 9pm to midnight and Alberta Morning from 6 to 9am weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.

## Rockfest

Continued from page 16

while the Edmonton Folk Festival is poised to run next weekend. Edfest managed to satiate a crowd hungry for rock a few weeks ago, and many Edmontonians classic rock fans spent their money on Ozzfest in Vancouver last week. Scott says he was aware of what Rockfest was up against, but came into the situation with optimism.

"We're in an area where our climate is," he says. "Sales have proven that."

Despite all the mudslinging and off-the-record predictions from people in the music industry that the festival just won't happen, Rockfest appears to be a reality. Scott says the site will feature two stages providing continuous music, extended parking, 70 acres of fresh, mowed grass, camping, a large licensed area, and trained security personnel and even a playground for children. The groups are confirmed, including headliners Def Leppard and Sammy Hagar, and there's little left to do except take care of the final details leading up to the opening day.

K-Rock program director Scott Jones is adamant about the success of the event. "We are 110 per cent behind this event, and we wouldn't be 110 per cent behind it if we didn't think it was going to happen."

Scott appreciates the support for rock 'n' roll, it's not a fairy tale, but not the easiest thing in the world because rock 'n' roll has always been a few rough edges. But we've got rough skin, and we're going to do a good job on the show, and we'll set ourselves up for next year."

That's a lot more than you can say for the dinosaurs. ☺

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# Classical Notes

By DAVID GOBEIL TAYLOR

## Saints preserve us

had the rare opportunity to attend the concert in a brand-new venue.

There have been plenty of performances at All Saints' Anglican Cathedral before last Thursday, July 22, but their recent purchase of a teigeman nine-foot grand piano from just another concert hall, one of the select few venues at which performers don't have to worry about renting their own sub-par accompaniment.

And this piano is anything but sub-par. Don't get me wrong; I've heard better, but I've never heard a recently moved-around rental piano that sounded better, especially in the uncomfortable humidity the performers and concertgoers had to suffer during this concert.

I never saw clarinetist John Mahon, cellist Stephanie Van Lier and pianist George Hamm when they performed Olivier Messiaen's Quatuor pour la fin du temps last year, and I've regretted it ever since. I won't make that mistake again when they perform George Crumb's Vox Balanae in October.

I don't need to sing Mahon's praises, he's well known for his clarinet abilities. He of course exhibits all the hallmarks of a good clarinetist: the ability to play the very different registers sound like they come from the same

instrument. (If only singers would embrace this ideal more often...) But I will point out the unique difficulties involved in playing a piece like Darius Milhaud's 1927 Sonatine for clarinet and piano. It's neither conventional nor modern, so unless you've listened to a lot of Milhaud, you hear conflicting and confusing influences. The performers can either pretend it's a conventional piece with wrong notes, pretend it's modern with diatonic triads—or just play the damn thing with conviction, which is what this trio did.

Dmitri Shostakovich's sonata for cello and piano in D minor was the highlight of the evening. Van Lier spent a long time tuning her instrument; given the humidity, I don't see why she bothered. Still, I'd much rather hear such a passionate, expressive performance with understandably suspect intonation than a dry, clinical performance that's perfectly in tune. Van Lier also has an unusual habit of raising her bow right above her head after particularly decisive cadences—this would seem like a ridiculous affectation coming from some performers, but her lack of pretense otherwise makes it effective and somewhat endearing.

At many classical music concerts, there are one or two neophytes who don't know you're not supposed to clap between movements of a piece and who applaud away, thereby making fools of themselves and allowing the rest of the audience to smirk indulgently at them. This didn't happen during the Milhaud—either we were an audience of veterans, or the newbies were too freaked out by the piece. However, the Shostakovich has a very strange caesura and tempo and time-signature change smack dab in the middle of the second movement, after which the audience—myself included, I admit—assumed there'd been an attack between the first and second, and the

piece was over

I've seen performers in this instance glare at the audience or even hold up a hand to quell the ovation—Van Lier and Hamm nodded politely, retuned the cello (thank God) and started into the third movement. (You know, when I performed with the Montreal Symphony Chorus at the Mann Centre in Philadelphia, the concert programme had a list of etiquette rules for the audience, including when to clap and instructions not to wear strong perfume—ah, if only the choir had heeded that last rule, I've always been inordinately proud of the fact that I've never

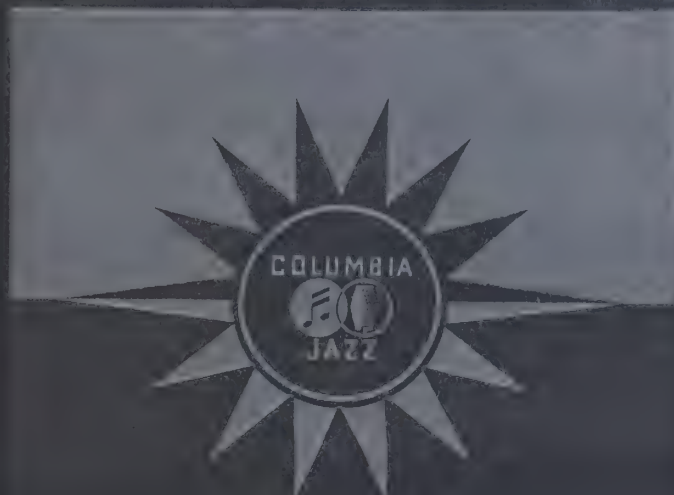
seen anything similar in a Canadian concert hall. We're so much more sophisticated, you know.)

And the Brahms—well, his A minor trio, Op. 114 is no third symphony (speaking of suspect tuning, have you ever heard a whole violin section try to play the same high C in the recapitulation of the last movement?), but after an already long, humid and stylistically unconventional concert, this lush, romantic piece was just what the doctor ordered. A marvelous bit of programming—I could just sit back and enjoy, and beyond the occasional German sixth or common-tone diminished-seventh

chord, not overanalyze (which, as you may have noticed, I'm prone to do).

But back to the piano—I look forward to hearing it more often as ensembles use All Saints' (especially during winter). Greg Young, who rebuilt the Steigeman, came to speak to me at intermission. I of course assumed he wanted to thank me for the high praise I paid him in this column two weeks ago—but he hadn't read it (sigh). No, he just wanted to inquire about my fiancée's piano, which he tuned—an indication of his character, and what a labour of love this latest project must have been for him. ☺

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# hard times

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## Props to Canuck talent

The first Canadian Urban Music Industry Awards were handed out in Toronto on Tuesday night, kicking off a two-day industry conference taking place this weekend.

Hosted by Jean Paul and Motion, the ceremony spotlighted several emerging talents in Canada's urban music scene and recognized longtime supporters and pioneers. Among the notable winners were 2Rude for Best Producer and Jonathan Ramos for Best Promoter. Best Music Video went to the hip hop posse Northern Touch, featuring the Rascalz, Checkmate, Choclaire, Kardinal Offishall and Thrust. The clip for the group's eponymous single was directed by Little X.

Choclaire won the prize for Artist of the Year as well as Single of the Year for his track "Flagrant." Ivana Santilli took home the Album of the Year award for *Brown*.

The Special Achievement Award was given to artist Orin Isaacs, who's seen every day on TV's *Open Mike with Mike Bullard* and who released his own disc earlier this year. Two Lifetime Achievement Awards were given out during the evening. The first went to DJ Pool president/journalist/urban/dance music champion Daniel Cauderion, while the other was awarded to singer Salome Bey for her work with young talent through her Rainbow World project.

Outside of Toronto, however, these prizes don't mean much. I guess we'll have to work a bit harder.

## 2 bad 4 the Artist

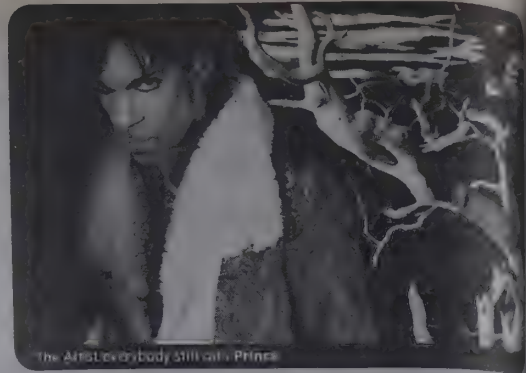
Warner Brothers Records has announced they will issue a collection of never-before-released material by the Artist, made while he was still contracted by the label and still calling himself Prince. The compilation, entitled *The Vault...Old Friends 4 Sale*, will feature 10 tracks produced, arranged, composed and performed by the Artist and is part of the agreement that ended his tenure at the label. He was a part of their stable of talent from 1977 to 1996.

The disc includes an extended remix of "She Spoke 2 Me," which originally appeared on the soundtrack of the 1996 Spike Lee film *Girl 6*. The first single, "Extraordinary," will be delivered to radio stations on August 10, and will not be released separately for retail.

Throughout his career at Warner, the Artist enjoyed great success, notably for his soundtrack to his 1984 film *Purple Rain*. According to the label, the disc went on to sell 13 million copies. Other hits included the soundtrack to the first *Batman* film, *Sign O' the Times* (also a film) and *1999*.

The Artist has since gone on to form his own label, NPG, releasing, among other things, his own re-recording of his timely hit "1999." Copyright problems prevented him from obtaining the original masters, so he was forced to produce a new version. The seven-track EP included remixes and guest appearances by Doug E. Fresh and Rosie Gaines.

There was no comment by the Artist concerning the issuing of the



compilation. Probably couldn't think of a sentence that contained a number.

## PE pay the piper

Billboard.com reports that Public Enemy producer Hank Shocklee and group frontman Chuck D must pay a handsome fee for their success. A New York Supreme Court judge ordered the pair to turn over more than \$87,120 U.S. to PPX Enterprises, a management and production company. PPX had charged that Shocklee and Chuck D violated an agreement with the company, which resulted in an April 1 decision in a contempt and sanctions motion for failure to pay royalties.

The petition states that PPX were denied \$65,881.30 U.S. from money made on Def Jam recordings Public Enemy made between 1994 and 1998. The resulting judgment includes an order to pay more than \$20,000 U.S. in attorney's fees and accounting costs.

Neither Shocklee nor Chuck D cared to comment. Gee, everybody's pretty quiet nowadays.

## Wedding bells

Last Saturday, members of the hip hop community gathered to celebrate the nuptials of Naughty By Nature rapper Treach and Pepa, one half of the duo Salt 'N' Pepa. The wedding was held in their New Jersey home before 350 guests, and was presided over by the Reverend Run of the rap group Run DMC.

Treach's best man was his brother, while Pepa made one of her sisters her maid of honour. In attendance, according to MTV.com, were Queen Latifah, Foxy Brown and actress Vivica A. Fox. Members of the couple's respective groups also paid their respects.

The couple are also currently featured in the new Naughty By Nature video for the single "Jamboree."

Back in April, the longtime couple held a mock ceremony at a tattoo shop in Lawrence, Kansas. No word on where they put the tattoos, however.

## Wannabe solo

Following in the footsteps of Geri "Ginger Spice" Halliwell, one of the members of the superstar pop group will make her solo live debut as a part of England's V99 festival next month.

According to Sonicnet.com, Mel C., better known as Sporty Spice—the singer, not the deodorant—will perform a set of material from her upcoming solo project, *Northern Star*. Her song, "Ga Ga," appears on the soundtrack to the recent Adam Sandler movie *Big Daddy*.

Could this be the end? Unlikely, according to published reports. The Spice Girls are currently trawling through material for a new disc, due

early next year.

Well, she's probably the only Spice Girl who can sing. At least she could probably beat you up.

## Mixxy Misdemeanor

If you've got nothing better to do, try your hand at being a big-shot remixer. The Mixman website is hosting a contest where participants get a crack at slicing up a track from Missy Misdemeanor Elliott's recent disc, *Da Real World*, using their Mixman software.

Users can download the track "Beat Bitters" and the software, mix it up, and post the resulting production with Mixman. The best track will be featured on the rapper's official website, while runners-up will win special gift packs.

Slap yer hands on the wheels of steel, and win a prize, folks.

## Murda over Musik

In an attempt to foil bootleggers eager to distribute illegal copies of the forthcoming Mobb Deep disc, the group has decided to record several new tracks to add to the disc.

*Murda Musik* is the long-awaited fourth release from the acclaimed duo of Havoc and Prodigy, and features guest appearances by Nas, Lil' Kim, Kool G Rap, Eightball, Infamous Mobb and Noyd. It's due to hit the shelves on August 17. Their last disc, *Hell on Earth*, was released in 1996.

In addition to the CD, the group will also issue a straight-to-video movie of the same name. The plot will revolve around the two rappers; the film will also feature Nas and Lil' Cease.

Deep, man.

## Backstreet's back in school

With Britney Spears currently galloping through Tommy Hilfiger ads, it was only a matter of time before the dance pop phenomenon the Backstreet Boys sold their faces to a well-known corporation. Next month, television commercials featuring the boy quintet will begin running on American channels, as they dash about wearing clothing from Sears.

Yes, Sears.

The commercial was directed by Nigel Dick, who handled Britney's videos for "Baby One More Time" and "Sometimes," and follows the success of the Beatles' film *A Hard Day's Night*. The advert will coincide with a back-to-school promotion running in Sears department stores, in which you could win a \$2,000 U.S. shopping spree with their fave Backstreet Boys, as well as a trip for four to see the group perform in Tampa, Florida. The promotion will end their current tour there on December 1.

Sadly, there's no word on whether the promotion will also run in Canada. Man, if I won, I'd go shopping at A.J. He's so kewl. ☺

# 2 bad 4 the Artist

July 31, 1999  
11:00 pm  
Velvet  
Underground

INSIDE

100% BEST  
EDMONTON, AB



# vurb Weekly

**BACK ROOM VODKA BAR**—10324  
103rd Ave • WED: Roots, with DJ  
Spunk • FRI: Jilk and weekly guests • SAT:  
Junk with DJ Andy Pockett and Dirty  
Vodka Pockett

**BLACK DOG FREEHOUSE**—10425  
104th Ave, 439-1082 • SUN: Cherry  
Bum with guest live performers

**BOILER PUB**—10220-103 St., 425-  
476 • TUES: Solid, with DJs Split Milk  
and Flipswitch, plus guests

**COSY LUNGE**—10336 Jasper  
Ave • 426-7521 • SAT: DJ Mad Max •  
SUN: DJ Instigate • SUN Aug 1: DJ  
Axx, DJ Pump, Astro, Rerun, the Boy  
Scouts

**EDMONTON QUEEN RIVERBOAT**—  
Rattler's Landing, 9734-98 Ave, 424-  
2620 • WED: Summer Love, with  
guest DJs

**LUSH**—10030A-102 St., 424-2851 •  
THU: Main—Two Smoking Barrels,  
with DJ Siren; WED: Main—Classic  
Wednesdays with DJ Sun; Velvet—DJ  
Czilek • THU: Bumpsombooty, with  
DJ Saulus • FRI: Main—Girls Drink  
Free Fridays with Dzejsun; Velvet—DJ  
Dineson • SAT: Main—Mile High with  
DJ Jalon LP; Velvet—Rockstar, with  
guest DJ Inside 9

**NEW CITY LIKWID LOUNGE**—  
101st-112 St., 413-4578 • WED:  
Molting, with weekly guest DJs and live  
electronic music • FRI: Freedom, with  
DJ Nicky Miago, Czilek and guests

**REBAR**—10551 Whyte Ave, 433-3600  
• MON: 10551 Mondays with DJ Lefty  
• TUES: Sympathy For The Club



Scene, with DJ Chuck Rock • WED:  
World Domination, with DJs Big Dada  
and Nik Rofeelya • THU: Main: Hard  
Times with guest DJ Asad Rez D  
(London) and Davey James; Upstairs—  
Good Times with DJ Slimboy • FRI:  
Main—DJ Davey James; upstairs DJ  
Slimboy • SAT: Main—DJ Davey  
James; Upstairs—DJ Chuck Rock • SAT  
Aug 7: Rebarbeque with DJ Dr. J  
(Regina) • SUN Aug 8: Dregs Fashion  
Show • THU Aug 12: DJ Speedy (Las  
Vegas)

**THE REV CABARET**—10030-102 St,  
423-7820 • AUG 5-12: Ecstasy The  
Play Tour 1999

**SUBLIME** (late night/after hours)—  
10147-104 St., Bsmr. 905-8024 • FRI:  
Ultrasch with DJ Manny Mulatto •

SAT: Casa Saturdays with Graham  
Lock

**THERAPY** (late night/after hours)—

10028-102 Street (alley entrance),  
info 903-7666 • FRI: DJs Ariel & Roel  
and Tripswitch • SAT: DJs Czilek and  
Dragon

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**CJSR FM 88**, Edmonton's  
campus community radio  
station, needs a new logo  
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designer that creates it.

The logo should work when  
its insanely **huge** and when  
its **tiny** like an ant. Most of  
all it must represent **CJSR** -  
eclectic, subversive, original  
and golly gee a little weird.

All submissions will be  
judged by specially selected  
members of the station and  
even a professional graphic  
designer. The selected logo  
will appear on **ALL** the new  
**swag** that we make for our  
next fundrive - shirts, match-  
books, toques, parachutes,  
race cars and who knows  
how many more fantastic  
items. As the designer you'll  
be rewarded with a sample  
of each item to put in your  
portfolio, hang on the fridge  
or give to your mom.

Give us your logo about  
**3" x 3"** as both a **black &  
white** and **colour** version.  
Your design needs to read  
**CJSR FM88**, but please  
**DO NOT** include the phrase  
**Edmonton's Independent**.  
Use pens, markers, crayons,  
tattoo guns or, if you feel like  
it, one of those new fangled  
computing machine things.

Put your logo in an envelope  
marked **"LOGO CONTEST"**  
and drop it off or mail it to  
the address below. Please  
be sure to include your  
name, address and phone  
number. Sorry, but entries  
will not be returned, so keep  
a copy for yourself.

All entries must be  
received at the station by  
5pm, Friday August 13.

the old logo?

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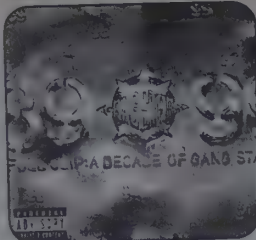
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## disc revUEs



### GANG STARR FULL CLIP (NOO TRYBE/VIRGIN)

In the liner notes to *Full Clip*, Gang Starr frontman Guru explains why his group has taken this opportunity to look back at the past decade of their history.

"At the end of the day, you look at all you've accomplished together and you evaluate it and you say, 'Damn, that shit is fly.' I want to do this for a long time. I like the marriage that we make with the music."

Throughout the last 10 years, DJ Premier and Guru have managed to beat out many other groups in terms of longevity, a word not often used in the hip hop world. Sadly, many talented MCs and DJs have disappeared from sight over the years, either as a result of their own excesses or their simple inability to change with the times. In the case of Gang Starr, their innovation and unmatched skill have kept them above the rest and afforded them the luxury of becoming a perennial force in rap. While they're busy putting the finishing touches on a disc of new material, they've released this two-disc retrospective as a stop-gap to satisfy the faithful.

What a gift.

From the thump of their first single, "Words I Manifest," onward, it's clear to anyone where much of today's intelligent rap found its inspiration. Like Public Enemy, they borrowed freely from the legacy of black music, fusing James Brown, Dizzy Gillespie and Kool Herc into a potent stew. "Speak Ya Clout" and "You Know My Steez" quickly turn more recent rhymes by other rappers into pulp, thanks to Guru's distinctive delivery. Their new track, "Full Clip," restores them to their exalted position in the hip hop aris-

ocracy, proving there is a lot more room in the old school sound than people have given it credit for.

The real treat is the second disc, a collection of hard-to-find tracks, B-sides, and compilation contributions. An alternate version of "Speak Ya Clout" bangs ferociously, thanks to the contribution of Jeru the Damaja and Lil Dap, while "The ? Remains" proves that even their B-sides rocked as hard as anything they committed to their full-length discs.

*Full Clip* presents a hip hop duo far from fading into their prime. Their influence can be felt throughout modern rap, and it's likely we haven't heard the last of them. God bless. ★★★★★ —DAVE JOHNSTON

### VARIOUS ARTISTS EXCERPTS FROM THE CHILLSPACE (MATSURI)

People usually regard chill rooms at raves as places to escape the calamity of the main rooms, which are typically dominated by house or trance. I've got to be honest—chill rooms used to give me the creeps. More often than not they look like triages, with the wounded lying around in varying states of decay. Adding to their pain (and my own) were the abstract sounds that emanated from them. I'm still haunted by memories of Viva Las Vegas circa 1998—shudder.

A year later, however, I have gained a new appreciation for the rooms, but few parties have them anymore—where did all those weird DJs go? *Excerpts from the Chillspace* straddles the line between ketamine dreams, mushroom mojo and more contemporary trance and ambient beats. Veteran Eat Static is joined by, among others, Dendron, Anti Matter, Quirk, Liquid Dub Connection and Israeli trancer Sandman. Kick back, absorb the plip-plop off the cave walls and freak out. It's good to be scared, no? ★★★★★ —YURI WUENSCH

### PSYBURBIA CARMAGEDDON (MATSURI)

Musicians tread a dangerous line when they try to convey their own religious or political views. A best case/worst case scenario is a band like Midnight Oil. Front man Peter Garrett's admirable crusading for issues ranging from aboriginal

rights to forest clear-cutting has often made his music suffer, especially in live performance.

Fortunately, fellow Australians Marshall and Barode, the scientists behind *Psyburbia*, manage to integrate music and message quite well. The CD and liner notes abound with information on the effect man's insatiable consumerism is having on Mother Earth. From fossil fuels to meat management, *Psyburbia* tackles issues greater than most electronic acts. PLUR (Peace, Love, Unity and Respect) cars are so far.

And the music is just as strange theories about the origins of the hallucinogenic fungus and its place in the cosmos—a real life taster's track. The remainder is a very solid interspersing of old public service announcements with ambient breaks. *Psyburbia* is an electronic act that expands the consciousness. ★★★★★ —YURI WUENSCH

### ANABOLIC FROLIC HAPPY2B HARDCORE CHAPTER THREE (MOONSHINE)

While *Happy2B Hardcore Chapter Three* will likely get filed in the "various artists" section of the electronic music rack, it really should be filed under the DJ who mixed this onslaught together: Anabolic Frolic, a.k.a. Chris Samojlenko.

Happy hardcore has only recently made inroads into Edmonton courtesy of people like the Happy Bastards crew, who put on the Funtazia party a while back. Fighting the good (and happy) fight against the indomitable forces of trance and house elsewhere in Canada is Samojlenko and the Hi-labaloo rave crew of Ontario. They've not only ignited a series of happy hardcore events, but have also helped bring notable U.K. hard house and Hi-NRG DJs to Canada. They even get to play killer venues like Canada's Wonderland.

And Anabolic Frolic is a worthy ambassador for the sound. The shrill vocal house tracks, with an uncountable number of beats per minute, are unbelievably, well, happy. The music is uplifting and toe-tapping all the way—careful of those soles and mind that CD players for smoke. ★★★★★ —YURI WUENSCH

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## new sounds

reVUEs of this week's  
newest discsGUIDED BY VOICES DO THE  
COLLAPSE (TVT)

Guided By Voices used to be the kind of bad you either loved or hated—their short, busy, noisy chunks of anti-pop put the listener in one of two camps: those who think the Dayton, Ohio-based band are geniuses or those who think they're just pretentious rot.

Not any more. With *Do the Collapse*, producer Ric Ocasek (yes, the former lead singer of the Cars) makes the band sound super-radio-friendly. I haven't heard a cool band transform themselves into hit-making schlock to this extent ever since the Goo Goo Dolls began to suck. Of course, Ocasek's keyboard-friendly production took Weezer to the top of the charts; why shouldn't it work for Guided By Voices?

Exceptionally nauseating tracks: the power ballad "Hold On Hope" and the desperate "Zoo Pie."

Don't call them Guided By Voices anymore. More like Guided By Weezer. Except Weezer never put out a disc this bad. ★ —STEVEN SANDOR

CHRIS ROCK BIGGER & BLACKER  
(DREAMWORKS)

*Bigger & Blacker* opens with Chris Rock's description of how crummy black supermarkets are—"Love my black people, hate my black mall," he says—that builds to a peak of hilarious absurdity: "All the fruit's rotten—I got an apple the other day with a worm in it, and the worm was dead. No red meat, all the meat is brown... you got this nasty meat, you feed it to your kids, now they got rickets—all because you try to keep some money in the community!"

Like all good standup comics, Rock is smart, observant, politically astute and willing to be outrageous—and *Bigger & Blacker*'s best moments are Rock's live comedy bits, which cover everything from the Clinton scandal to memories of his father, who believed you could cure anything from a broken leg to cancer with a simple dose of Robitussin. Unfortunately, the pre-taped sketches and songs that pad out the disc are weak and unfocused. It's weird that these overproduced studio tracks (e.g., a novelty song called "Can a Nigga Get a Table Dance?") are coarser and much more sloppily conceived than Rock's sharp-witted standup routines. ★★ ★ —PAUL MATWCHUK

VERTICAL HORIZON EVERYTHING YOU  
WANT (RCA/BMG)

Recent visitors to our town (they were on the roster at Edgefest), Vertical Horizon are, sadly, just another entry in what I've begun calling "generic," that brand of American-sounding "college rock" that's not weird enough for actual college playlists, but which uses easy-to-follow song structures, wall-to-wall strummed, slightly but not too distorted guitars (pushed back far enough in the mix so it's not too, you know, harsh) and polished vocal harmonies.

The band's songwriting is actually quite strong—strong enough that they probably have a decent shot at getting at least one single into rotation. (The old "don't bore us, get to the chorus" maxim works well for them.) But like so many bands these days, Vertical Horizon doesn't have a sound they can call their own; instead, they fall into that Collective Soul/Third

Eye Blind/Goo Goo Dolls void. ★★ ★  
—T.C. SHAW

KELLY JOE PHELPS SHINE EYED  
MISTER ZEN (RYKODISC)

Granted, it was late when I popped it into the discman, but this CD had me nodding off until I realized two very important facts: (a) I really love acoustic guitar, and (b) I'm really developing an appreciation of the blues.

Although his voice sometimes resembles that of Marc Cohn (of "Walking in Memphis" fame), Kelly Joe Phelps has heaps of soul. His second disc, after the debut *Lead Me On*, contains 11 tracks of aching, plaintive guitar and vocals. As Steve Earle says in the liner notes, "I'm talking about a feeling—a smoky, painful, yet somehow comforting groove that lets you know that you are not alone, even when you're blue."

My only criticism is the uniformity of many of the songs. There are faster ones, there are slower ones, but the musical variations are slight. The variance, of course, is in the lyrics. Which I guess is why it's best to pop it into the player, snap on a pair of headphones and chill until Phelps winds up with "Goodnight Irene."

Then it's time for bed. ★★ ★ ★  
—DAN RUBINSTEIN

MURDER CITY DEVILS EMPTY  
BOTTLES BROKEN HEARTS  
(SCRATCH/SUB POP)

A handful of guitar bands are trying to get away from punk's marginalized status and the genre's pseudo-political overtones, and give the music back its original sense of meaningless fun. You know, the dictum that to be a real punk, you have to take half an hour or more to don the traditional garb (i.e., egg-white-stiffened Mohawks, long flannel underpants, two hundred patches, etc.). And that's not even the, y'know, *culture* punk look, even.

Instead, the Murder City Devils are reclaiming plain old loud, fast, heavy rock 'n' roll without getting wrapped up in down-market glam. In total, they're sort of like the late, lamented Dead Boys—before their lead vocalist Stiv Bators started posing for pictures with Brooke Shields and Bebe Buell.

This is the sound of *real* punk, the sound that goes with a plain black T-shirt with no band logo on it, maybe a pack of smokes stuck under one sleeve and a tattoo that says "MA." Oh, and a three-month stretch doin' time. Cedit? ★★ ★ ★ —T.C. SHAW

MISSING LINK ENTOURAGE GARAGE  
(BARLEY/OZONE)

Even during its heyday in the '60's, ska was never really about pushing the musical envelope. Instead, the focus was on danceability and a smooth, upbeat groove.

Third-wave ska isn't about much except the groove, which these days is usually provided by punkish, amphetamine-fueled tempos, unbridled energy and gang-o-skinhead "Oil"-style vocals.

Missing Link adds a new wrinkle to this formula by incorporating insanely fast rap vocals; the resulting sound manages for the most part to avoid the cookie-cutter sameness that plagues so many current ska acts.

Except this disc isn't all that recent. Dated 1997, it's plain that Ozone thought so much of the disc, they thought it deserved a second chance. Does it? You decide, rudie. ★★ ★ ★ —T.C. SHAW

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## REBAR

## FRIDAY 30

UPSTAIRS: DJ SLIMBOY turns 30!

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BOTTLES OF CANADIAN 23¢ UNTIL 9PM  
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## MONDAY 02

MAIN LEVEL: 10551 GOES DELICIOUS  
DJ LEFTY plays hit after hit!\$6.75 DOMESTIC JUGS & \$1.00 HIBALLS  
TIL MIDNIGHT

## TUESDAY 03

MAIN LEVEL: SYMPATHY FOR THE  
CLUB SCENE w/DJ CHUCK ROCK  
punk, ska & rock 'n' roll  
HAPPY HOUR UNTIL MIDNIGHT!

## WEDNESDAY 04

MAIN LEVEL: WORLD DOMINATION TOUR  
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goth & industrialPEASANT-LIKE DRINK SPECIALS:  
\$1.50 HIBALLS & 25¢ DRAFT UNTIL MIDNIGHT

## THURSDAY 05

MAIN LEVEL: HARD TIMES  
with DJ DAVEY JAMES rebar resident  
and DJ ASAD REZ D (london—liberation rec.)UPSTAIRS: GOOD TIMES w/DJ SLIMBOY  
75¢ HIBALLS/\$6.25 DRAFT JUGS TIL 11PM

## SATURDAY AUGUST 7TH

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THE 1ST ANNUAL REBARBECUEFEATURING SPECIAL GUEST DJ DR. J  
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FROM 8 PM TO 11 PM. (\$2 DOMESTIC BEERS,  
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AND 1 FRIEND.)BBQ STARTS AT 8 PM  
\$1 HOT DOGS, \$1 HAMBURGERS, \$1.00 STEAK.  
ACCESS CARDS ON SALE ALL NIGHT UPSTAIRS.RED HOUSE PAINTERS RETROSPECTIVE  
(4AD)

Mark Kozelek, leader of the Red House Painters, is the true anti-indie-rock artist. While his songs are dark, depressing, takes on mortality, relationships and friends, he does not drink and admits that he never listened to Nick Drake, Nick Cave or Leonard Cohen during his formative San Francisco years.

No, this was a boy who became a man on Neil Young and Kiss, a man who found his vocation as a balladeer almost completely by accident.

*Retrospective*, a look at the Red House Painters from '89-'95, is a worthy compilation to own. There are the shockingly lovely "Katy Song" and "New Jersey" and the nine-minute suicide opus "Medicine Bottle," but this double-CD set also includes a wonderfully understated version of "Shock Me" (which most Red House Painters fans, unfortunately, are too pretentious to realize is a Kiss song), a series of stripped-down demo versions and radio-show appearances that'll be sure to have you wearing a sick and looking at even the slightest of days as torture.

And, most importantly, the CD serves as an excellent introduction to not just music fans, who still have never heard of the Red House Painters. Pity them. ★★ ★ ★ —STEVEN SANDOR

BETA BAND THE THREE E.P.'s (REGAL  
STONES/ASTRALWORKS/CAROLINE/EMI)

One of the Chemical Brothers pointed out the Beta Band as his favourite band in 1998. Based on that recommendation, my hopes for this disc were equally high. Well, knock me down and jump on my head if I wasn't surprised. The Beta Band is about as far from da Brothers in style as you can get, but their music is just as rewarding.

The Beta Band falls somewhere in the same vein as early Beck and Folk Nation with just a touch of Tori Amos. *Three E.P.'s* is just that; it collects their vinyl outings *Champion*, *Amigos Del Beta Banditos*. The local acclaim the discs earned helped in their selling for as much as \$40 40 pounds in the U.K. Hence the handy, affordable CD.

The disc has a real basement-vibing feel to it. "Dry the Rain" is off as a downbeat tune, but the toughens up and gets tighter as the song along. "B + A" has a jug-band feel to it, as the Betas pick up just anything and bang it to produce a sound. Other tracks, like "The Song," make the transition from folk to funk.

The whole disc is a sampler's delight, with all sorts of percussion, some strange dialogue and chirping birds. Highly recommended for a conformist listener. ★★ ★ —YURI WUENSCH



# The rocky-camera horror show

Low-budget *Blair Witch Project* delivers million-dollar scares

By JANET SMITH

It's already being touted as a landmark horror film, as much of a classic as *Night of the Living Dead* and *The Exorcist*, but the directors of *The Blair Witch Project* didn't look to the classics when they set about scaring the bejesus out of filmgoers.

Back in 1993, when they dreamed up the project, Daniel Myrick and Eduardo Sanchez knew that audiences weren't easily frightened anymore. Special effects had maxed out around the time a decapitated head sprouted spider legs and scuttled across the floor in 1982's *The Thing*. At the same time, hockey-mask-wearing and chainsaw-wielding mass murderers had become a parody of themselves. Instead, the two buddies in the University of Central Florida film program sat down and thought about the kinds of things that had scared them when they were little kids. First, both agreed they had been freaked out by the '70s TV monster "documentaries" about Bigfoot and Loch Ness, with their grainy footage and witness interviews.

"We tapped into why they scared us as kids. You see them now, and they're kind of hokey, so we figured we could do the same sort of thing for the sophisticated audience of the '90s," explains Sanchez, sharing a phone with Myrick in Toronto, the latest stop in a frenzied promotional tour of North America.

The second basic fear they identified was camping in the woods at night. "Once darkness comes, the night becomes so loud," says Sanchez, 30. "We figured if we got actors out in the woods, they're not going to have to go too far to get scared."

Adds Myrick, 35: "When you're a little kid, especially, things are heightened, and I think *Blair Witch* plays on those kinds of childlike insecurities. It's about that survival mechanism in all of us; it's like swimming out into the ocean and you can't touch bottom."

## Striking it Witch

Thanks to the resulting film, more than a few moviegoers are going to find it difficult ever to go out into the woods again. Even though *Blair Witch's* North America-wide opening didn't take place until Friday, July 30, Sanchez and Myrick are already media darlings: Their film was the hit of the Sundance Festival, they scored the Prix de la Jeunesse at Cannes, and they already have a cultlike following on the Internet. Their experiment in terror was made in 1997 for a reported \$40,000, but after a limited opening on just 27 U.S. screens July 16, it pulled in a gross of \$1.5 million its first weekend alone.

*Blair Witch* is the story of three student filmmakers who, on an opening crawl informs us, set out into Maryland's Black Hills to shoot a documentary about a legendary local witch. The trio was never seen again, and the footage in the film is supposed to be what they shot

before they disappeared. Sanchez and Myrick say their main goal was to make things look believable—as real as that old Sasquatch footage seemed to them when they were young.

One of the reasons they were successful is that their actors really were scared. The directors trained unknowns Heather Donahue, Joshua Leonard and Michael Williams to use High-8 video and 16mm cameras, then sent them out into the bush for a one-week shoot.

Each day, the trio would be given rations, directors' notes and maps to new locations. And each night, the filmmakers would track them down and terrorize them.

Did the directors ever have any qualms about what they were putting their actors through? Sanchez, for one, carries no guilt: "The worst thing in my book that we did to them was cut their rations down,

a movie."

The movie is so real, in fact, that it's taken on a life of its own in the Internet. Before even having seen the film, people are swapping theories and checking in on the official film site to read up on the legend. (One recent posting explained how the parents of the "missing students" had sued the local sheriff's department for access to the found footage—just one event that, of course, isn't included in the film itself.) *Blair Witch* is one of the first movies to successfully exploit the Internet—an approach the filmmakers say they took simply because it was cheaper than buying advertising.

"Initially, it was going to be a documentary film, so we had to create a world that these characters were going to live in," says Myrick. "Just like you have to build a history for the character, we started building a mythology before we started making the movie. After that, we said, 'Why don't we throw Heather's

# Are you afraid of the dark?

Blackness is spooky *Blair Witch's* only special effect

By JANET SMITH

Whether it's Linda Blair spraying pea soup from her mouth or Dawn of the Dead zombies gnawing on human intestines, the horror genre has been largely defined by the shocking stuff you can see.

But is a film a horror movie if the scariest scenes are the ones you can't see? That's the question raised

One year later, their footage was discovered." As that footage began to roll, with the trio mugging for the camcorder and preparing for their trip, dread starts to well like cement in your gut: these likable hipster slackers don't have the foggiest idea that they're damned to some horrible fate.

Heather Donahue, Joshua Leonard and Michael Williams (actors who all use their real names) are making a documentary about a Brothers Grimm-worthy legend about a witch who is said to haunt the hills outside Burkittsville, Maryland. The film students don't believe the folklore (silly movie!) and even mock the town residents they interview before heading into the woods.

## Fear and loathing in Burkittsville, Maryland

The fears they confront out there shouldn't be given away here. Just don't expect the empty shrieking you see in the teen-slasher movies that *Scream* reduced to parody in one fell swoop. Instead, *Blair Witch* peels away the complex layers of fear. First comes denial ("We'll all look back on this and laugh heartily," reassures self-assigned boss and cheerleader Heather). "It's very hard to get lost in North America these days," then anger and paranoia, then panic, then remorse. These reactions feel genuine because, for the most part, they are: the actors were sent out into the bush with cameras and tracked by somewhat sadistic directors who spooked them at night. The effect is heightened by the fact that we are witnessing everything



*Blair Witch Project* directors Daniel Myrick and Eduardo Sanchez in a spell

but they still had enough nutrients that they weren't going to get sick. We checked them for health problems beforehand.

"Did they ever ask us to stop and chill out for a while?" he continues. "No, they never did—and they had walkie-talkies, so they could always get in touch. It was just as hard on the crew: it was a 24-hour-a-day shoot, and they had to go out and execute scenes at night."

## Bad boys, bad boys

Another reason *Blair Witch* seems so real is the handheld video footage the three actors shot. Explains Myrick: "I think with the advent of video—whether it's the electronic news-gathering for the six o'clock news or your own home camcorder—there's a certain immediacy to it. There's something compelling about an episode of *Top Gun* that you can't turn away from it—it's that car accident rubbernecking. I think *Blair Witch* operates on that level, too, where there's no safety net and no convention that tells you it's just

journal on the Web or throw our timeline on there?"

With an huge audience of Web users already hooked, *Blair Witch* could be the definitive proof Hollywood needs that you don't have to spend megamillions on digitally generated monsters to draw fans. Still, for their next film, Myrick and Sanchez say they're working on a comedy: just as they built a movie around what makes us frightened, they're in the midst of analyzing what makes us laugh.

Right now, though, they and their film crew are finding the hype surrounding *Blair Witch* a little scary in itself. Says Myrick: "To use an overused word, it's surreal, and sometimes I sit up at night and think, 'Wait until they find out who we really are: just a bunch of goofballs who play foosball together.'" ☺

by *The Blair Witch Project*, a movie whose makers recognize that the most frightening things are the unseen ones that go bump in the night. The early masters of psychological terror knew it as well: In the 1963 version of *The Haunting* (remade this year with millions of dollars spent on dubious special effects), the most terrifying scene is when a deafening thump thunders across the walls toward a cowering Julie Harris and Claire Bloom. In *Blair Witch*, too, the worst monsters are the ones left up to your imagination—for instance, as you wonder what ungodly creature is moaning outside the tent in the pitch-black woods. You want to know real fear? It's sitting in a theatre on the verge of full-blown panic, looking at your watch and realizing you're only half an hour into an 83-minute experiment in fright.

By now, you've probably heard the premise: A simple blurb at the opening of the film explains: "Three student filmmakers disappeared in the Black Hills Forest of Maryland,

they see it, through their eyes, or at least the lenses of their Hi-8 cameras. This is us and our buddies on a camping trip organized by friend Allan Poe.

The footage is bumpy and grainy, but that works to the advantage—often, the student-filmmakers' badly lit faces look like they're enveloped in blackness, and the images you barely glimpse amid the frenzy are the ones that will haunt you when you hit the sack that night.

So is *Blair Witch* a horror movie? Only for the basic intent of evoking raw terror; otherwise, it has almost every horror convention of the past 30 years. In an era when media-savvy audiences have seen the blood-spattered special effects that Hollywood computer geeks generate, filmmakers Ed and Lyle Sanchez and Daniel Myrick have succeeded by going back to the primal: fear of the dark, fear of getting lost, and, worst of all, fear of the unknown. ☺

**The Blair Witch Project**  
Starring Heather Donahue, Joshua Leonard and Michael Williams •  
Directed by Daniel Myrick and Eduardo Sanchez • Opens Fri, July 30



# swimming with sharks

Renny Harlin puts career on line with *Deep Blue Sea*

BY IAN CADDELL

NEW YORK—Saffron Burrows suffered a concussion. Thomas Jane was convinced he would drown. Samuel L. Jackson said that in his dreams he can still see the 40 tons of water that hit him and other cast mem-

These are all signs that Renny Harlin has made another movie.

Harlin has earned a reputation over the years for making sure his cast is as many of their own stunts as possible, believing that if the actor is doing the work, the audience will believe the scene. Jane, who co-stars with Jackson, Burrows and LL Cool J in Harlin's *Deep Blue Sea*, says, "You know when you sign up that it's going to be like that, so you just keep saying, 'Renny Harlin. It's supposed to be difficult.'"

In the movie, Burrows plays Dr. Susan McAlester, who has brought a team of biologists and shark wranglers together to find a cure for Alzheimer's disease. McAlester believes that experiments on sharks will give her the key to regenerating human brain tissue. Unfortunately, the three mako sharks she has brought to the mid-ocean lab are getting smarter and faster—and are not particularly happy with the tight living quarters.

Harlin knew that if he scared audiences with sharks, the inevitable comparison would be made.

"I said to the people at Warner Bros., 'We are going to be compared to *Jaws* and other films like that, so we have to go against convention and surprise the audience,'" says Harlin. "So we decided to create a script that would not allow you to know who was going to be killed and who was going to be the hero. I felt that started with the casting, but to do that I had to go against a studio policy. They like to have Mel Gibson and Clint Eastwood and stars like that in their movies. We still have Sam Jackson, but he's a character actor more

than a movie star. It took some convincing to persuade them that even though we were spending a lot of money on the movie, we didn't have to spend a lot of money on actors. That way we could try to keep the audience off-balance and keep them guessing."

## Casting bait

To get the right cast, Harlin decided to bypass the major movie casting directors and opt for Christine Sheaks, who at the time was best known for working on independent films like *Boogie Nights*, *Thursday* and *The Myth of Fingerprints*. He says that Sheaks, who had cast LL Cool J and Jane in other movies, helped to set the tone for *Deep Blue Sea*'s approach to casting.

"It makes a huge difference who the casting director is, because they all have their own ideas," he says. "I know that I want people who are

SEE PAGE 30

# Kinky on the brain

Winslet has brief interludes with *Hideos men*

BY KEN EISNER

All things '70s might currently be fashionable, but judging from the evidence of today's pop culture, most youngsters have little idea that there was more to the era than lava lamps, platform shoes and disco. *Hideos Kinky*, set at the beginning of the decade, makes some effort to change that, as it deftly captures the timeless nature of the time, when the leftovers moved on from the fringes of society in search of—well, something.

Here, the prime mover is Kate Winslet's confused young Julia, who has a posh accent, absolutely no money and two small children in tow. Her seemingly endless trek through North Africa. One of her girlfriends, the sweet-tempered Lucy (Lucy Mullan), is still young enough to be game for anything, while slightly older Bea (Bella Riza) is already hankering for a more worldly life. Julia herself, bedecked in the ecstatic elements of the 1970s lifestyle, but she lacks the discipline to practise real religion. In the end, when the girls' deadbeat parents support back in England, she even mixes up a cocktail intended for the two

But this untidy setup drifts into a charming local with long hair and an entertaining, and a little, tale for every occasion. The turnabout role for Said Taghmaoui, who last played a rough head in the French film *La Haine*, during her travels, also encounters decadent color types, like the one played by

Pasolini/Buñuel veteran Pierre Clémenti; another spoiled Brit (Abigail Cruttenden), who takes a maternal shine to the travel-weary Bea; kiff-smoking hippies; and some oppressive Christian missionaries. Oh, and there's that village woman who might be Bilal's wife.

## Moroccan roll


These people, places, and events—which mostly centre around Morocco—tumble haphazardly onto the screen, much as Julia experiences them. John de Borman's widescreen photography is often breathtaking, and it's aided by a savvy mix of sensuous Arabic music and period pop, with Love's 1967 classic "Alone Again Or" prominently featured. Many of the tunes, however, are faded in and out in a clipped and clumsy fashion.

That's a reflection of the film's storytelling style itself. Scottish director Gilles MacKinnon, working as usual with his brother Billy—this time from an autobiographical novel by Esther Freud—has a knack for finding fine material. Trouble is, he never seems to know quite what to do with it. In films like *Trojan*, *Eddie*, *Small Faces* and *Regeneration*, he has consistently managed to weave interesting elements into unsatisfying wholes. It's one thing for the protagonist to be a little clueless, but you like to feel that the filmmaker knows what the hell is going on.

On the other hand, the spirit of the times did involve a certain amount of blind trust, not to mention outright goofiness. The title, by the way, comes from a nonsense chant made up by the girls: "Hashish riffraff jellybean annihilation," they cry exuberantly, and if you like that sort of stream of consciousness, then do dive right in. ☺

*Hideos Kinky*  
Princess II • Opens Fri, July 30  
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**CITIZEN KANE**

One interesting way of thinking about the movie *Citizen Kane* is to look at its influences. How did one of the greatest pictures in American cinema come to be made? Where did it come from? First of all, consider that Orson Welles wanted to adapt Joseph Conrad's novel, *Heart of Darkness*, but it didn't work out for certain logistical reasons. However, he ended up making a movie about a great man who falls, somewhat like Kurt in *Heart of Darkness*. He also managed to draw on his theatrical past with the Mercury Theatre and give us a traditional tragic hero, one we're used to seeing on the stage. A man who, through a tragic flaw, has a problem with love and a need for attention. This is the thing that brings him down in the end. We also see the influence of something that Welles ironically knew very little about, and that is the journalism genre. Here we have a movie about journalists, for the most part, and like other journalism movies, it's full of fast-talking, clever characters.

So, we see the high and the low influences here, but we also have to take note of the fact that this movie influenced the genre that was to come after it. It was a film noir precursor in a sense, along with the Maltese Falcon. It has the brooding, shadowy work that was to come after the war, with its striking camera angles, lighting, lense distortion, flashbacks, and the narrative thread that is picked up, dropped and reworked. This simulates the murkiness of a life lived and seen from the outside. We have a mystery with a journalist detective. So, is this innovative, or does it use conventions in an innovative way?

In *Citizen Kane* we see once again America's fascination with the idea of innocence, but more so lost innocence. Charles Foster Kane's early idealism is admirable and we all like this guy at the beginning. He never wanted money or anything from the capitalist system that had raised him, except to attack it. It had fathered him against his will, to a certain extent, and so it became the enemy. We see here the paradox of a man who becomes powerful by attacking the powerful that he dislikes so much. He grows into a powerful man who tries, like Jay Gatsby in *The Great Gatsby*, to buy love. He is unable to give love, but wants it given to him. But, I guess we have to ask how different are any of us in that respect? In the end, he longs only for Rosebud, the sled he was forced to abandon when he was a child, and it becomes symbolic of the kind of lost innocence that American literature and film keeps returning to.

With *Citizen Kane*, though, we also have to consider the whole issue of art and how far it can go in terms of politics and social commentary. There was a great furor when *Citizen Kane* was first released because of the film's main character and his resemblance to William Randolph Hearst, the father of American yellow journalism. And, we see that this movie is indirectly about one of the dominant forces in American life journalism in general. Add the stylistic bravado and the showiness of the director himself, and you have room here for a lot of conflict. We have to ask how far can any movie or art go with impunity? Daring and Hollywood make for uneasy bedfellows.



# Go-go product placement! *Windhorse* latitude

*Inspector Gadget* is bursting with robo-plugs

By JOHN BURNS

*Inspector Gadget* has cool special effects, breakneck pacing, dumb sight gags, funny slapstick and lots and lots of excellent gizmos. This is all good, 'cause if it didn't have that, where would we be?

IG purists, reared on the Canadian cartoon, will have some quibbles, but director David Kellogg steers a reasonable route, honouring the original TV version's over-the-top zaniness yet permitting Matthew Broderick a more earnest, do-gooder take on the cyborg policeman (so wonderfully inept on the small screen thanks to the voice of *Get Smart*'s Don Adams). No, scratch that. A marketing cabal deep in the bunkers of Disney, in association with focus groups from Dubuque to

all the places that are very far from Dubuque, allowed director Kellogg to give this *Gadget* more soul than his animated predecessor ever had. A touch of character development notwithstanding, Broderick's inspector follows that superhero arc first revealed to all starry-eyed screenwriters in handouts at LAX arrivals: innocent civilian, confronted by evil, is almost killed; beautiful, chesty scientist gives succour, soups up hero; aforementioned civilian, now Supercivilian, swears to avenge blah blah blah; evil villain, way



more interesting than white-bread Supercivilian, captures scientist; hero saves girl and defeats villain, who narrowly escapes to wait out the first month's box office in case the money smells a sequel—that arc.

Kiss, kiss. It's all here, with Rupert Everett (of all people) slumming in the role of the evil Claw, enamoured of the well-endowed Dr. Brenda Bradford (Joely Fisher). Oh, and add plenty of the postmodern (the word's even in the dialogue) Disney self-consciousness that passes for daring in Hollywood, so that you're never more than four minutes from a reminder that you're watching this movie.

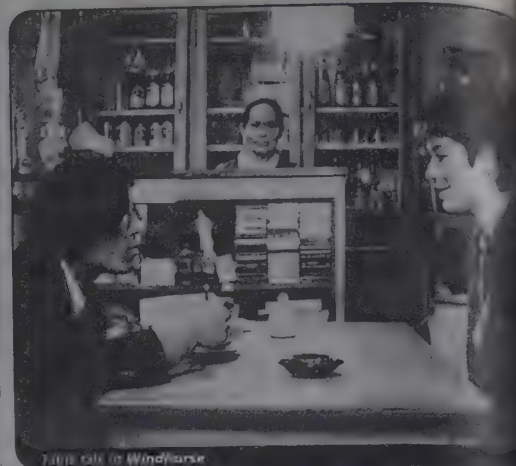
## Limp-wristed Claw?

The thing's springing with product placement, from towering billboard ads to Gadgetmobile-dispensed brand-name pop and candy, all writ-

ten into the dialogue. (Disney even plugs itself.) Some parents will be concerned by the aggressive promotion of the Golden Arches, et cetera, before signing on for the gleefully manic adventures of Gadget versus Claw—but they should also make sure they're not offended by gay stereotypes, because there's a clear subtext in the film's treatment of the villain. Kellogg makes him so swish that Everett (of all people) has a nonstop moue going, even while smirking such lines as "A bientôt, ma chérie," "Oh, how di-chay!" and "Verrry saucy!" Claw also wears polka-dot silk boxers and carries around a cat as counterpoint to Gadget's dog. You don't need to be a cyber-enhanced detective to figure it out: he's gonna get creamed. ●

## Inspector Gadget

Starring Matthew Broderick and Rupert Everett • Directed by David Kellogg • Now playing



## Made-in-Tibet pic is stilted but affecting

By DAN RUBINSTEIN

The spirit and peaceful resilience of the Tibetan people, contrasted against the harsh totalitarianism of Chinese rule, always makes for a compelling cinematic backdrop. Devise a simple story, throw in a few shots of the forbidden city of Lhasa, sprinkle liberally with red-robed monks rapt in prayer, add a few stunning mountain vistas and presto, the film practically shoots itself.

Paul Wagner could have chosen a simple path while making *Windhorse*, the tale of one family's struggle in Chinese-occupied Tibet. Instead, as in Martin Scorsese's *Kundun*, he opted for a cast and crew of Tibetan exiles, with acting experience low on the list of prerequisites. But Wagner actually manages to one-up the legendary Scorsese (whose 1997 epic focusing on the Dalai Lama's maturation and escape to exile cost a cool \$35 million); many of the scenes in Wagner's film, made for a mere \$300,000, were actually shot in Tibet.

Wagner and a small crew of Americans and Tibetans crossed the border into Tibet for a week of clandestine filming with a digital video camera. Posing as tourists, they shot several scenes that made the final cut and which convey a sense of what it's like to live and work under Chinese domination. Although it's difficult to distinguish the filmed-in-Tibet clips from scenes shot in the Himalayas of neighbouring Nepal, they do impart an underlying feeling of honesty to the finished product. And that's probably *Windhorse*'s strongest asset: despite its lack of polished performers and performances, it feels raw and real.

## Gunplay

The film opens with three children at play in a remote mountain village. They skip rope and sing, blissfully unaware of the Chinese soldier about to pump a bullet into their grandfather's head. The gunshot rings out and, in one of several less-than-subtle moments in the movie, we see that innocence is dead.

Fast forward to modern-day Tibet. The three children have grown up: Dolkar is an aspiring pop singer whose Chinese boyfriend

offers a key to a promising career; her brother Dorjee drinks and smokes and hates the Chinese; their cousin Pema has become a nun. The direction of the film quickly becomes apparent. In a big break forces her to sing

China songs, while Dorjee must choose between a apathetic whiling away of unemployed days and becoming political

active. Meanwhile, Pema, who just watched a fellow nun dragged away for displaying a picture of the Dalai Lama, is arrested and beaten by the police after attempting to incite an anti-Chinese riot at a crowded market. It is a moral about choices, about speaking up and holding onto one's beliefs in a crushing, totalitarian state

## The schmaltz-man of Tibet

Some of the sights and sounds of *Windhorse* are indeed powerful: grims walk around the walls of a temple in muted vigil. Spinning prayer wheels erupt into a cacophony of defiant rumbling. The grandmother of the three protagonists demands to know who removed the banned picture of the Dalai Lama from the family shrine, even though Dolkar's Chinese boyfriend is in the room. Yet all these moments are many others that are equally convincing—don't work well within the confines of what seems like a dramatic movie-of-the-week. Perhaps that's because Wagner is primarily a documentary maker: his portrait of the Italian-American craftsmen working on the Washington Cathedral, *The Stone Carvers*, won the Oscar for Best Documentary (1985). Remember Michael Moore attempt at crossing over into film features? If you're lucky, you'll

*Windhorse* isn't nearly as effective as *Canadian Bacon*, mind you, wasn't shrinking into my embarrassment. It does have an emotional pull, the soundtrack is solid and it does support its cause. The Chinese government officially protested this film, asking officials to remove it from theaters in Washington and Hong Kong. That's reason enough to see it. I'm still left with a nagging question: what would a documentary of Tibet made by Wagner look like?

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# Never a dull Mamet in *The Winslow Boy*

Director surprisingly at home in Edwardian England

by MARK HARRIS

The words "David Mamet" instantly conjure up visions of great-dog realtors, sexu-

ally perverse midwesterners and grandiloquent gangsters. But it's a set of stiff-upper-lip Edwardians willing to put honour before all who populate the director's latest movie.

Working from an old script by Terence Rattigan, the author of *The Untouchables* and *Glen or Glenda*, Mamet admits us into the inner sanctum of the Winslows, a respectable middle-

class family whose world is overturned when 14-year-old Ronnie (Guy Edwards) is cashiered from a Royal Navy college after being convicted of stealing a postal order valued at five shillings.

Convinced of his son's innocence, Arthur Winslow (Nigel Hawthorne) risks his daughter Catherine's marriage, his older son's future and his own health in his efforts to exonerate the wrongfully accused boy. He acquires the legal services of Sir Robert Morton (Jeremy Northam), a Conservative member of Parliament and brilliant lawyer best known for his brutally effective attacks against unions. Despite herself, Catherine Winslow (Rebecca Pidgeon), a self-respecting suffragette, finds herself strangely drawn to the man who represents all that she hates most about turn-of-the-century British society.

Even with Sir Robert's help, however, the odds against Ronnie's being vindicated are frighteningly long. That all this sacrifice might eventually add up to nothing is a corrosive force that threatens to undermine even his family's staunchest principles.



Guy Edwards plays a trait Winslow Boy

break a few ribs from laughing so hard. —NICOLA SIMPSON



**The Haunting** Based on Shirley Jackson's novel *The Haunting of Hill House*, which spawned the classic 1963 horror film *The Haunting*, director Jan de Bont (*Speed*) has rushed a spectacularly ordinary ghost story to the cinemas in hopes of snagging some summertime box office. The special effects are eye-popping, but the script never generates any genuine chills. Liam Neeson plays a scientist who persuades a group of insomniacs (Lili Taylor and Catherine Zeta-Jones among them) to take part in what they believe to be a sleep research project, but which is in fact an experiment in fear. They gather at Hill House, an ancient castle with a mysterious history. Doors slam shut, things go bump in the night and voices howl through the walls. It's all completely unimaginative, and Neeson seems especially lost in this tepid and forgettable flick. ★

## Stiff enough

Mamet opens up the British play whenever possible while remaining faithful to Rattigan's now-defunct form of idealism. The cast members perform stiffly enough to be convincing, while never smothering the banked fires that burn beneath their characters' outward

shows of decorum. Things flow more organically than in canned theatre, although we can still see the can. *The Winslow Boy* is old-fashioned British drama at its best, refreshingly free of the emotional paralysis that so often undermines such productions.

And if this is not exactly what we have come to expect from David Mamet, it shows us that in the future we can probably expect ever more startling surprises from him. ☺

*The Winslow Boy*  
Garneau Theatre • Opens Fri, July 30  
• 433-0728



## On Mexican video

After all the hoopla over how Canada is leaping the life out of Hollywood in the wake of runaway productions and tax incentives, it's a bit surprising to hear the Motion Picture Association in talks with the Mexican film industry to "resolve" some of the same issues.

Last week, MPAA president Jack Valenti announced the formation of a joint committee to investigate problems of piracy, co-productions and tax incentives for the biz south of the border. Valenti's recent two-day visit with Mexican president Ernesto Zedillo cemented the plan, and the first meeting of the Mexican-U.S. Film Industry Committee is slated for the fall.

The committee plans to tackle economic and cultural issues, including how to halt the increasing piracy of Hollywood pictures and protect the Mexican film industry from being overrun by American movies.

The latter phenomenon is a familiar one north of the 49th parallel, but I haven't seen the MPAA sitting down to tea with Sheila Copps. Is it possible that Hollywood is simply looking for a new place to shoot on the cheap? Perhaps it has occurred to a few people that Mexico is a lot cheaper—as American car companies (and James Cameron) have found. God bless NAFTA. —NICOLA SIMPSON

## Any which way but Lewis

**The Disorderly Orderly** • Provincial Museum Auditorium • Mon, Aug 2, 8pm It's impossible to have a comedy series without including at least one Jerry Lewis film. Love him or hate him, Lewis changed the face of screen comedy in the '60s, and his influence continues to be felt in the work of actors like Jim Carrey and Adam Sandler. In *The Disorderly Orderly*, Lewis wanders through a hospital dispensing his own brand of bedside manners. His antics are enough to split patients' stitches and

**Drop Dead Gorgeous** This wickedly funny mockumentary is a twisted bit of Americana that owes a debt to the Coen brothers' *Fargo*; it's set in Mount Rose, Minnesota, where a camera crew is recording the behind-the-scenes action at a local beauty pageant. Denise Richards and Kirsten Dunst are the leading contenders for the crown, but they couldn't be more different: one is an apple-pie-eating go-getter who can't wait to follow in the footsteps of her idol, Diane Sawyer, while the other is a conniving princess whose mother (Kirstie Alley) will stop at nothing to see her baby emerge victorious. Ellen Barkin plays Dunst's trailer-trash mother, and look for Adam West in a hilarious cameo. The humour is outrageous and tasteless, perfectly spoofing rural American and the pursuit of beauty-pageant perfection. ★★★★★ —TODD JAMES

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Todd James can be heard daily on Mix 96 FM and hosts *A Minute at the Movies* on ITV News Thursdays at 5:30 p.m. ☺

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**"SWIFT AND CHARMING!"**  
Lisa Henderson, CQ MAGAZINE

**"THUMBS UP!"**  
Roger Ebert, SFX & EBERT

Cate Blanchett  
Minnie Driver  
Rupert Everett  
Julianne Moore  
Jeremy Northam

**HELD OVER 5TH WEEK**

**an ideal HUSBAND**

**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

**AN IDEAL HUSBAND**  
Nightly @ 7:00 & 9:10 pm  
Sat & Sun Matinees: 1:00 & 3:10 pm  
• Classification: PG •

**"RADIANT!"**  
John Powers, TIME

**"TERRIFIC!"**  
John Powers, TIME

Liam Neeson  
Sally Field  
Tina Turner

**HIDEOUS KINKY**  
A Comedy by Larry

**PRINCESS II THEATRE**  
10337 - Whyte Ave. - 433-0728

**HIDEOUS KINKY**  
Nightly @ 7:15 & 9:30 pm  
Sat & Sun Matinees: 1:15 & 3:30 pm  
• Classification: TBA •

★★★★★! ★★★★★★!  
-Gruft Peever, TORONTO STAR

★★★★★! ★★★★★★!  
-Bruce Kirkland, TORONTO SUN

★★★★★! ★★★★★★!  
-Gruft Peever, TORONTO STAR

★★★★★! ★★★★★★!  
-Bruce Kirkland, TORONTO SUN

Alex Paterson, CTS

**The Winslow Boy**  
A DAVID MAMET PLAY

**Garneau theatre**  
8712 - 109 Street - 433-0728

**THE WINSLOW BOY**  
Nightly @ 7:00 & 9:30 pm  
Sat & Sun Matinees: 1:00 & 3:30 pm  
• Classification: G •

## Deep Blue Sea

Continued from page 27

not that well known but who have the ability to do physical things, because you want them to seem real. I had seen *Boogie Nights* a little before I started the process, but I had paid attention to the fact that every little character seemed so real and interesting. So I went out and hired Christine to be my casting director and I told her, 'I don't want to cast this like a normal summer movie,' and that's how we ended up choosing people like Thomas Jane, who may not be your average action hero, but I thought that he was a good actor and with a little work in the gym he could really look great. LL Cool J was the toughest challenge, because I thought he was right for the part, which was small at the time, but I told Warner Bros. that I wanted him and they thought I was out of my mind. They said, 'Not this part, because this part [that of a smart and kindly cook] has to have warmth and humour, and he is, like, this tough rapper.' And I said, 'Trust me, he is really warm and he is pretty funny.' So I went out on a limb saying, 'Trust

me,' and when they started seeing the dailies they said, 'He's really likable,' and that is when we decided to make his part bigger."

After he got the cast he wanted, Harlin's second priority in his efforts to avoid comparisons to *Jaws* was to make sure he had access to technologies that weren't available in the mid-'70s. Walt Conti, who supplied the animatronic whales for the *Free Willy* movies, made the sharks, and other scenes were done digitally.

### Ooooo-eeeeee... Sharky!

Harlin says that today's audiences are looking for things that couldn't be found in the movies of the 1970s. "I think there has been a severe change in the cinematic language since *Jaws* and so the audiences are used to seeing more. The reason they didn't show the shark very much in *Jaws* was because he didn't work the way he was supposed to and he ended up looking like a stuffed sausage. From the opening scene, we made a statement: 'Okay, we've seen *Jaws*, we get it. But be patient and we will try to take you to another level. Here's the technology we have now, and

you're going to see things you've never seen before."

So what scares Harlin? Failure would seem. After having success with the action films *Die Hard 2* and *Cliffhanger*, he took a two-count with the box-office flop *Cutthroat Island* and with *The Kiss Goodnight*, which was a critical hit but a box-office flop. He says he knows it would take a long time to recover from strike three.

"I really felt that in this film the career was on the line. I felt the pressure making this film. There was a big budget that I was responsible for, and I wanted to succeed for the sake of the studio and for my own sake. I think you learn a lot from failures. After *Cliffhanger*, I thought that I had found the key to win people like and how to make movies, and maybe I became a bit arrogant after that. But failure teaches you to be more humble and to listen to people, and when you listen to people you can maybe pick up a few ideas and make it work."

**Deep Blue Sea**  
Starring Saffron Burrows, Samuel Jackson, Thomas Jane and LL Cool J  
Directed by Renny Harlin  
• Opens Fri, July 30

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**SHOWTIMES EFFECTIVE  
FRI, JULY 30-THU, AUGUST 5, 1999.**

**PARAMOUNT THX 12:30 2:30 4:30 6:30 8:30**

**DEEP BLUE SEA (14A) THX** gory scenes. Fr Mon Tue  
Wed Thu 7:00 9:40 Sat Sun 2:00 4:15 7:00 9:40

**AUSTIN POWERS: THE SPY WHO SHAGGED ME (14A)\*** crude content. Fr Sat Sun Mon Tue Thu 5:10 8:00  
Wed Thu 5:10 8:00

**BLAIR WITCH PROJECT (14A) THX** coarse language, disturbing images. Fr Sat Sun Mon Tue Thu 5:10 8:00  
Wed Thu 5:10 8:00

**DEEP BLUE SEA (14A) THX** gory scenes. Fr Mon Tue  
Wed Thu 7:00 9:40 Sat Sun 2:00 4:15 7:00 9:40

**ENCOUNTER IN THE THIRD DIMENSION (IMAX 3D)** Fr Mon Tue  
Wed Thu 7:00 9:40 Sat Sun 2:00 4:15 7:00 9:40

**EYES WIDE SHUT (18A) THX** 18R Fr Sat Sun Mon Tue Thu 7:00 9:40  
Wed Thu 7:00 9:40

**HAUNTING, The (PG) THX** frightening scenes. Fr Mon Tue  
Wed Thu 7:00 9:40 Sat Sun 2:00 4:15 7:00 9:40

**INSPECTOR GADGET (G) THX** Fr Mon Tue Thu 7:00 9:40  
Wed Thu 7:00 9:40

**IRON GIANT (Sneak) (PG) THX** Sun 3:40

**LAST CRUSADE, The (PG) THX** action. Fr Sat 12:40

**MURPHYS FROM SPACE (G) THX** 12:00 2:00 4:00

**RUNAWAY BRIDE (PG) THX** 12:00 2:00 4:00

**SOUTH PARK (18A)\* THX** sexual language. Fr Mon Tue  
Wed Thu 7:00 9:40

**STAR WARS: EPISODE I THE PHANTOM MENACE (PG) THX** 12:30 2:30 4:30 6:30 8:30

**TARZAN (G)\* THX** 12:10 2:20 4:30 6:30 8:30

**TOTAL RECALL (Middling) (18A) THX** London Fr Sat 12:50

**WILD WILD WEST (PG)\* THX** suggestive language. 12:40 2:30 4:30 6:30

**WILSON (PG) THX** 12:30 2:30 4:30 6:30 8:30

**DEEP BLUE SEA (14A) gory scenes** 2:45 7:30 9:50

**EYES WIDE SHUT (18A)\*** Fr Sat Mon Tue Wed Thu 2:00  
8:00 Sun 4:25 8:00

**THE GENERAL'S DAUGHTER (18A)\*** sexual violence. 2:15 7:00 9:30

**IRON GIANT (Sneak) (PG)** Sun 2:30

**RUNAWAY BRIDE (PG)** 2:30 7:10 9:40

**CATWALK & 30th Anniversary** 4:30 6:30

**ARLINGTON ROAD (14A)** violence scenes. 1:50 4:15 7:30 9:50

**DEEP BLUE SEA (14A)** gory scenes. 2:00 4:15 7:30 9:50

**EYES WIDE SHUT (18A)\*** Fr Sat Mon Tue Wed Thu 2:15  
6:30 8:00 Sun 4:30 8:00

**THE GENERAL'S DAUGHTER (18A)\*** sexual violence. 1:40 4:10 7:10 9:40

**HAUNTING, The (PG)** frightening scenes. Not suitable for young viewers. 1:10 4:40 7:10 10:00

**INSPECTOR GADGET (G)\*** 1:45 4:15 6:50 9:20

**IRON GIANT (Sneak) (PG)** Sun 2:30

**RUNAWAY BRIDE (PG)** 1:30 4:00 7:00 9:45

**TARZAN (G)** 1:30 3:30 6:45 9:15

**MOVIES 1**  
130 AVE.-50TH STREET 472-7711

**Showtimes effective  
Fri, July 30-Thru August 5, 1999.**

**ANALYZE THIS**  
(Ultra Stereo) coarse language throughout. Daily 1:10 9:40

**BEYONCÉ**  
(Ultra Stereo) Daily: 1:05 3:15 5:25 pm

**CRUEL INTENTIONS**  
(Ultra Stereo) coarse language & sexually suggestive scenes. Daily 8:00 10:20 pm

**ENTRAPMENT**  
(Ultra Stereo) Not suitable for younger children. Daily 1:00 3:30 5:00 7:30 10:15 pm

**INSTINCT**  
(Ultra Stereo) Daily 1:15 4:10 7:00 9:50 pm

**THE MIMMY**  
(Ultra Stereo) Frightening scenes. Daily 12:15 4:15 7:35 9:55 pm

**NEVER BEEN KISSED**  
(Ultra Stereo) Not suitable for younger children. Daily 12:15 2:45 5:15 7:50 10:25 pm

**PAYBACK**  
(Ultra Stereo) brutal violence throughout. Daily 1:05 3:30 5:55 7:20 9:45 pm

**THE PRINCE OF EGYPT**  
(Ultra Stereo) Daily 12:10 2:25 4:50 pm

**SHAKESPEARE IN LOVE**  
(Ultra Stereo) Daily 7:45 10:30 pm

**SHE'S ALL THAT**  
(Ultra Stereo) Daily 1:10 3:25 5:40 7:55 10:10 pm

**10 THINGS I HATE ABOUT YOU**  
(Ultra Stereo) crude language. Daily 12:40 3:00 5:20 7:40 10:00 pm

**THE KING & I**  
(Ultra Stereo) Daily 1:30 3:40 5:50 pm

**THE MATRIX**  
(Ultra Stereo) violent scenes. Daily 1:20 4:05 7:10 10:10 pm

**THE THIRTEENTH FLOOR**  
(Ultra Stereo) Daily 12:00 2:30 4:45 7:10 9:35 pm

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# FILM Weekly

**The Disorderly Orderly** (R) Jerry Lewis stars in the film that director Frank Tashlin's 1964 comedy about a bumbling hospital employee. **Runaway Bride** (CO, FP) Julia Roberts and Richard Gere star in director David Yarrow's romantic comedy about a woman who falls in love with a woman with a history of deserting men at the altar. **Windhorse** (M) The Stone Carvers director Paul Wagner's searing political drama, some of it clandestinely shot in Tibet, about a female pop star in Lhasa who faces a crisis of conscience when her Buddhist-nun cousin is arrested and brutalized. **The Winslow Boy** (GA) Nigel Hawthorne, Jeremy Northam and Rebecca Pidgeon star in the 1938 British play about a father in 1908 Britain who stubbornly defends his young son, accused of stealing a five-shilling postal order. Adapted from the play by Terence Rattigan. **American Pie** (CO) Director Paul Weitz's raunchy comedy tells the story of four male high-school students hell-bent on losing their virginity before they graduate. **Arlington Road** (CO, FP) Jeff Bridges, Tim Robbins and Joan Cusack star in director John Dahl's thriller about a college professor who suspects that his mild-mannered new neighbours are actually domestic terrorists. **Austin Powers: The Spy Who Shagged Me** (FP) Mike Myers and Heather Graham star in director Jay Roach's sequel to his spy spoof of 1997, *Austin Powers: International Man of Mystery*. **Big Daddy** (CO, GR) Co-writer Adam Sandler stars in director Dennis Dugan's comedy about a 32-year-old New Yorker who adopts a five-year-old boy in a misguided attempt to impress his girlfriend. **Drop Dead Gorgeous** (CO) Kirstie Alley, Ellen Barkin, Kirsten Dunst and Denise Richards star in director Michael Patrick King's dark comedy about a teen beauty pageant that unleashes a rash of unlikely behavior upon a small Minnesota town.



**Encounter in the Third Dimension** (SC) Stuart Pankin, Cassandra Peterson and Harry Shearer star in director Ben Stassen's 3-D IMAX film about an insect scientist's efforts to perfect his own 3-D filmmaking technology. **Extreme** (SC) Director John Long's IMAX film on extreme outdoor sports covers skiing in Alaska, climbing in Utah and surfing 20-metre waves in Hawaii. **Eyes Wide Shut** (CO, FP, GR) Tom Cruise and Nicole Kidman star in late director Stanley Kubrick's final film, the story of a married doctor lured into a mysterious and decadent sexual underworld. **The General's Daughter** (FP) John Travolta stars in Con Air director Simon West's mystery thriller about a warrant officer from the U.S. Army's criminal-investigation division who inadvertently uncovers a scandal of immense proportions while investigating a murder based on the novel by Nelson DeMille. **The Haunting** (CO, FP) Liam Neeson, Catherine Zeta-Jones, Owen Wilson and Lili Taylor star in director John Polk's 1985 tale of a haunted house.

**An Ideal Husband** (CO, P) Cate Blanchett, Minnie Driver, Rupert Everett and Julianne Moore star in *Othello* director Oliver Parker's adaptation of Oscar Wilde's 1895 play about political ambition and sexual intrigue. **Inspector Gadget** (CO, FP) Matthew Broderick and Rupert Everett star in director David Kellogg's family comedy about a bumbling police inspector with 14,000 mechanical devices grafted onto his body. Based on the cartoon character of the same name. **Lake Placid** (CO, GR) Bridget Fonda, Bill Pullman and Oliver Platt star in *Halloween H2O* director Steve Miner's comic horror film about a gigantic crocodile that terrorizes a peaceful lakeside community. Written by Ally McBeal/*The Practice* creator David E. Kelley. **Muppets From Space** (CO, FP) Kermit, Miss Piggy, Fozzie Bear and friends discover Gonzo actually belongs to an alien species and decide to help him return to his own planet. **Notting Hill** (CO) Julia Roberts and Hugh Grant star in *Persuasion* director Roger Michell's romantic comedy about a hugely famous movie star who falls in love with a struggling bookstore owner.

**South Park: Bigger, Longer and Uncut** (FP) Feature-length version of Trey Parker and Matt Stone's outrageous animated TV series. **Star Wars: Episode One—The Phantom Menace** (CO, FP, GR) Natalie Portman, Liam Neeson and Ewan McGregor star in director George Lucas's prequel to his 1977 sci-fi blockbuster, *Star Wars*. A young boy named Anakin Skywalker—later to be known as Darth Vader—is taught the ways of the Force by Obi-Wan Kenobi. **Tarzan** (CO, FP, GR) The voices of Tony Goldwyn, Minnie Driver, Glenn Close and Rosie O'Donnell are featured in Disney's animated adventure, based on Edgar Rice Burroughs's classic story *Tarzan of the Apes*. **Wild Wild West** (CO, FP) Will Smith, Kevin Kline, Kenneth Branagh and Salma Hayek star in *Men in Black* director Barry Sonnenfeld's adventure-fantasy about two government agents on the trail of a diabolical genius in the American West of 1869. **Wildfire: Feel the Heat** (ESCC) IMAX documentary about the helicopter pilots, smoke-jumpers and other men and women whose job it is to research, manage and battle forest fires.

**Grandin THEATRES**

Adults - \$6.00  
Children/Seniors - \$4.00

Matinees Everyday  
Adults - \$4.50, Children - \$3.00

22 Sir Winston Churchill Ave.  
Grandin Park Plaza • 458-9822

MOVIE LINE  
458-9816

**5 Big Screen Theatres!**

**Now Playing**

Eyes Wide Shut (18A) 1:05, 3:55, 7:05, 9:55  
Tarzan (G) 1:30, 3:30, 7:30, 9:30  
Lake Placid (14A) 1:20, 3:20, 7:20, 9:20  
Big Daddy (PG) 1:10, 3:40, 7:10, 9:40  
Star Wars (PG) 1:00, 4:00, 7:00, 10:00  
(NO PASSES OR COUPONS ACCEPTED FOR STAR WARS)

MERCHANT MATINEE  
Quest For Camelot (G) 1:00, 3:00 SAT ONLY

## NEW THIS WEEK

**The Blair Witch Project** (CO, FP) Heather Graham, Joshua Leonard and Michael J. Fox star in co-directors Daniel Myrick and Eduardo Sanchez's atmospheric horror film about a group of student filmmakers terrorized in the woods by an unseen supernatural force. **Deep Blue Sea** (CO, FP) Saffron Burrows and Kevin Connolly star in *The Long Kiss Goodnight* director John Dahl's action flick about scientists in a remote aquatic laboratory menaced by superintelligent sharks. **Dick** (CO) Michelle Williams, Kirsten Dunst and Dan Aykroyd star in *The Craft* director Andrew Bergman's comedy about a pair of teenaged girls who wander away from a tour of the White House, befriending Richard Nixon and becoming embroiled in the Watergate scandal. **The Disorderly Orderly** (EFS) Jerry Lewis stars in the film that director Frank Tashlin's 1964 comedy about a bumbling hospital employee. **Runaway Bride** (CO, FP) Julia Roberts and Richard Gere star in director David Yarrow's romantic comedy about a woman who falls in love with a woman with a history of deserting men at the altar. **Windhorse** (M) The Stone Carvers director Paul Wagner's searing political drama, some of it clandestinely shot in Tibet, about a female pop star in Lhasa who faces a crisis of conscience when her Buddhist-nun cousin is arrested and brutalized. **The Winslow Boy** (GA) Nigel Hawthorne, Jeremy Northam and Rebecca Pidgeon star in the 1938 British play about a father in 1908 Britain who stubbornly defends his young son, accused of stealing a five-shilling postal order. Adapted from the play by Terence Rattigan. **American Pie** (CO) Director Paul Weitz's raunchy comedy tells the story of four male high-school students hell-bent on losing their virginity before they graduate. **Arlington Road** (CO, FP) Jeff Bridges, Tim Robbins and Joan Cusack star in director John Dahl's thriller about a college professor who suspects that his mild-mannered new neighbours are actually domestic terrorists. **Austin Powers: The Spy Who Shagged Me** (FP) Mike Myers and Heather Graham star in director Jay Roach's sequel to his spy spoof of 1997, *Austin Powers: International Man of Mystery*. **Big Daddy** (CO, GR) Co-writer Adam Sandler stars in director Dennis Dugan's comedy about a 32-year-old New Yorker who adopts a five-year-old boy in a misguided attempt to impress his girlfriend. **Drop Dead Gorgeous** (CO) Kirstie Alley, Ellen Barkin, Kirsten Dunst and Denise Richards star in director Michael Patrick King's dark comedy about a teen beauty pageant that unleashes a rash of unlikely behavior upon a small Minnesota town.

## LEGEND

- CO: Cineplex Odeon, 444-5468
- EP: Edmonton Film Society, 439-5285
- ESSC: Edmonton Space & Science Centre IMAX, 452-9100
- FP: Famous Players
- GA: Gameau Theatre, 433-0728
- GR: Grandin Theatre, 458-9822
- M: Metro Cinema, 488-3456
- P: Princess Theatre, 433-0728
- PZ: Princess II Theatre, 433-0728
- SC: SilverCity IMAX, Famous Players WEM 484-8581

**WIN!**

**PANTHER GYM**

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Mind, Body  
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**Pg. 10!**

**VUE Weekly**

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**CINELUX ODEON CINEMAS**

TALKING MOVIE LISTINGS 444-5468

**CINEMA GUIDE**

Showtimes effective  
Fri, July 30 - THU, Aug. 5, 1999.

**EATON CENTRE CINEMAS**

101 St. James St. W. • 461-1221

**RUNAWAY BRIDE** PG  
Daily 1:40 4:00 7:00 9:30 pm. Presented in Digital Theatre Sound.

**BLAIR WITCH PROJECT** 14A  
Daily 12:30 2:40 4:30 10:30 pm. coarse language, disturbing content. Presented in Digital Theatre Sound.

**AMERICAN PIE** 18A  
Sexual content, may offend. Daily 12:50 3:00 6:30 9:10 pm. Presented in Digital Theatre Sound.

**THE HAUNTING** PG  
Daily 1:30 3:50 6:40 9:00 pm. No passes presented in Digital Theatre Sound. Frightening scenes, not suitable for young viewers.

**DROP DEAD GORGEOUS** 14A  
Daily 1:30 3:50 6:40 9:00 pm. Presented in Digital Theatre Sound.

**MUPPETS FROM SPACE** G  
Daily 1:10 3:10 6:20 pm. Presented in Digital Theatre Sound.

**ARLINGTON ROAD** 14A  
Daily 7:30 10:00 pm. Violent scenes. Presented in Digital Theatre Sound.

**BIG DADDY** PG  
Daily 12:40 2:40 4:40 pm. coarse language. Presented in Digital Theatre Sound.

**LAKE PLACID** 14A  
Daily 7:30 9:30 pm. coarse language, gruesome scenes. Presented in Digital Theatre Sound.

**STAR WARS** PG  
Daily 1:20 4:10 6:50 9:40 pm. Presented in Digital Theatre Sound.

**EYES WIDE SHUT** 18A  
Daily 2:50 5:40 8:50 pm. Presented in Digital Theatre Sound.

**WESTMOUNT 4**

741 Ave. R. Grand Road • 452-7242

**AMERICAN PIE** 18A  
Daily 7:30 10:00 pm. Sat Sun Mon 1:45 4:45 pm. Sexual content, may offend.

**THE HAUNTING** PG  
Daily 7:15 9:45 pm. Sat Sun Mon 1:15 4:00 pm. No passes. Presented in Digital Theatre Sound.

**LAKE PLACID** 14A  
Daily 9:30 pm. coarse language, gruesome scenes.

**BIG DADDY** PG  
Daily 6:45 pm. Sat Sun Mon 1:30 4:15 pm. Presented in Digital Theatre Sound.

**BLAIR WITCH PROJECT** 14A  
Daily 7:00 9:15 pm. Sat Sun Mon 1:00 3:00 5:00 pm. coarse language, disturbing content.

**CLAREVIEW TOWN CENTRE**

4211-137 Avenue • 472-0606

**STAR WARS** PG  
Daily 12:40 3:30 6:30 9:20 pm. Presented in Digital Theatre Sound.

**BIG DADDY** PG  
Daily 1:50 5:00 7:50 10:10 pm. Coarse language.

**EYES WIDE SHUT** 18A  
Daily 2:00 5:30 8:45 pm. Presented in Digital Theatre Sound. No 2:00 show Aug. 1, special advanced showing of *IRON GIANT* (PG) Aug. 1, 3 pm.

**MUPPETS FROM SPACE** G  
Daily 1:00 pm.

**DROP DEAD GORGEOUS** 14A  
Daily 1:05 3:50 7:40 9:55 pm.

**AMERICAN PIE** 18A  
Daily 1:10 4:40 7:20 9:40 pm. sexual content, may offend. Presented in Digital Theatre Sound.

**DEEP BLUE SEA** 14A  
Daily 1:40 4:20 7:30 10:00 pm. Presented in Digital Theatre Sound. coarse scenes.

**RUNAWAY BRIDE** PG  
Daily 1:30 3:50 6:50 9:10 pm. Presented in Digital Theatre Sound.

**BLAIR WITCH PROJECT** 14A  
Daily 12:10 2:40 4:40 7:00 9:10 pm. coarse language, disturbing content.

**CINEMA 6**

WEST EDMONTON MALL, PHASE 1, ENTRANCE 64

**NEVER BEEN KISSED** PG  
Daily 1:10 4:15 6:50 pm.

**THIRTEENTH FLOOR** 14A  
Daily 8:45 pm.

**10 THINGS I HATE ABOUT YOU** 14A  
Daily 1:45 4:30 6:55 pm. coarse language.

**STEELE MOUNTAIN**

101 St. James St. W. • 461-1221

**BLAIR WITCH PROJECT** 14A  
Daily 1:40 4:00 7:00 9:30 pm. Presented in Digital Theatre Sound. Frightening scenes, not suitable for young viewers. no passes.

**AMERICAN PIE** 18A  
Daily 1:30 3:50 7:00 9:30 pm. Sexual content, may offend. Presented in Digital Theatre Sound.

**BIG DADDY** PG  
Daily 2:00 4:50 7:40 10:10 pm. Presented in Digital Theatre Sound. coarse language.

**AN IDEAL HUSBAND** PG  
Tue-Fri 1:40 4:20 6:30 pm.

**LAKE PLACID** 14A  
Tue-Fri 9:10 pm. coarse language, gruesome scenes.

**VILLAGE TREE MALL**

Gervais Rd. & St. Albert Hwy. St. Albert • 459-1212

**DEEP BLUE SEA** 14A  
Daily 6:40 8:50 pm. Sat Sun Mon 1:00 3:40 pm.

**RUNAWAY BRIDE** PG  
Daily 6:30 9:10 pm. Sat Sun Mon 12:40 3:10 pm.

**AMERICAN PIE** 18A  
Daily 7:30 9:30 pm. Sat Sun Mon 12:45 3:00 pm. sexual content, may offend. no passes.

**MUPPETS FROM SPACE** G  
Sat Sun Mon 12:50 2:40 4:30 pm.

**ARLINGTON ROAD** 14A  
Daily 6:50 9:20 pm. Violent scenes.

**INSPECTOR GADGET** G  
Daily 7:30 9:30 pm. Sat Sun Mon 12:30 2:40 4:10 pm.

**THE HAUNTING** PG  
Daily 6:45 9:25 pm. Sat Sun Mon 1:10 4:10 pm. Frightening scenes, not suitable for young viewers. no passes.

**DICK** 14A  
Wed Thu 10:30 9:30 pm.

**WILD WILD WEST** PG  
Fri-Lue 7:10 9:35 pm. Sat Sun Mon 12:30 2:50 4:50 pm. suggestive language.

**DROP DEAD GORGEOUS** 14A  
Daily 7:30 9:40 pm.

**BLAIR WITCH PROJECT** 14A  
Daily 7:00 9:00 pm. Sat Sun Mon 1:10 3:40 5:10 pm. coarse language, disturbing content.

**SHAKESPEARE IN LOVE** 14A  
Daily 9:30 pm.

**INSTINCT** 14A  
Daily 12:30 3:00 6:45 9:20 pm.

**THE MUMMY** PG  
Daily 12:45 3:15 7:05 9:35 pm.

**MATRIX** 14A  
Daily 10:40 7:15 9:55 pm. violent scenes.

**ENTRAPMENT** PG  
Daily 1:15 3:45 7:40 10:10 pm. not suitable for younger children.



# My God! They ate Kenny! Orifice politics

*Cannibal!* was South Park creators' first meal ticket

By PAUL MATWYCHUK

Two cannibals are eating a clown. One cannibal turns to the other and says, "Does this taste funny to you?"

See? Cannibals are hilarious. Need more proof? Just take a look at *Cannibal! The Musical*, the cult low-budget musical that South Park creators Trey Parker and Matt Stone collaborated on years ago shortly after they got out of college. It's based on the bizarre life of a 19th-century Colorado man-eater named Alferd Packer. (That's right, "Alferd." Legend has it that a tattoo artist misspelled his name, but Alferd liked the new spelling so much that he went ahead and adopted it.)

Packer had a lifelong habit of submitting himself to the whims of fate, though. Back in 1874, he was hired to lead a group of Utah prospectors across the Rockies into Colorado gold-mining territory. "He was a fairly inept guide," explains Brenton Bentz, part of the team mounting *Cannibal!* "He didn't know the territory very well. And they left in the fall—which is kind of crazy, crossing the mountains in the dead of winter. They made it as far as the Ute Indian reservation before they got snowed in." In the end, only Packer survived the winter, but when authorities uncovered the miners' mutilated bodies, he became the only person convicted of cannibalism in U.S. history. During his trial, an irate judge supposedly told Packer, "There's only seven Dimmycrats in Hinsard County and you ate five of them."

Packer was ultimately freed, though, on a legal technicality. He became a vegetarian and spent the rest of his life as a folk hero, making a living by selling autographed pictures of himself before dying... in Littleton, Colorado. (To this day, the



Alferd Packer Memorial Grill is a popular Boulder restaurant.)

## Celebrity skin

Parker and Stone's musical version of Packer's tale is surprisingly faithful to the facts, Bentz says. And while you might expect the pair to emphasize the, well, tasteless

aspects of the story, instead they play up Packer's endearing hapless personality—Sweeney

Todd as played by Ziggy. "They really portray Alferd as a sweet, gentle guy who wouldn't hurt anybody," says Bentz. "That's what I find is really funny. Here's this vicious cannibal—and you know how society looks at cannibalism—and yet they make a kind of antihero out of him."

And, just like the South Park movie, *Cannibal!* is an honest-to-God full-fledged musical. (Audiences will recognize the *Oklahoma!*-style opening number of *Bigger, Longer and Uncut* as a reworked version of *Cannibal!*'s curtain-raiser, "It's a Shpadoinkle Day.") "In musicals, you can do the absurd," Bentz says. "Anything can happen in a musical, and generally, the audience buys it. In the South Park movie, the music makes it. And I think the big selling point of this show, too, is there's six or seven really good songs in it." (Other melodies include Packer's wistful ode to his horse, "When I Was on Top of You,"

the optimistic "Let's Build a Snowman" and the crowd-pleasing "Hang the Bastard.")

## The critics will eat them alive

As the cast set to work staging this show, they came to identify more and more with Alferd Packer—not the cannibalism, although Bentz enthusiastically describes the work that went into preparing the fake blood and the phony limbs for the show, but Packer's sense of boundless optimism in the face of doom. "It's a great metaphor for anyone in theatre," he says. "Why are we even doing this show, you know? We're not a theatre company that has a set season or anything. We just every once in a while see a play where we go, 'We've got to do this play.' We're not expecting to make a whack of cash on this—we're just doing it because we love the music, we love the humour and we love the story."

*Cannibal!* is accompanied each night by a performance of the late Shel Silverstein's dark, dark, dark epic poem *The Devil and Billy Markham*. Try and keep them straight: the musical by the South Park guys is the sweet and sentimental show, and the famous children's author wrote the offensive one. ☉

*Cannibal! The Musical*  
With *The Devil and Billy Markham* •  
Therapy • 10028-102 St • July 29-  
Aug 1; Aug 12-19 • Hit and Run  
Productions



## Khalsa's art will open more than your eyes

By DANIELLE ZYP

*My body is your home/a landing strip for celestial beings/whose souls are stationed on earth*

*My body is your home/a round ocean for scattered seeds/to sprout into breathing matter*

*These breasts belong to you/they fill and empty/with the tides of your calling*

*This island is safe for you to rest upon/its beating heart a homing device/a magnet for your blind limbs*

*The continent is the ground you walk upon/through all your years/this body of your mother.*

Those lines were written by Sat Dharam Kaur to describe her emotions upon giving birth.

Her belief that our souls are from the stars and that we are one with the earth is shared by her husband, Har-Prakash Khalsa. They both believe that we are more than just flesh and blood, that our bodies are holy and we are connected to a universal force.

In his photo exhibition *The Hole Project*, Khalsa uses his Sikh heritage as a springboard to illustrate the philosophy that the body is a "holy temple." According to Sikh scripture, every bodily orifice is a gateway to consciousness. And so, Khalsa's work involves intense, magnified shots of the eyes, ears and

nostrils, the nipples, vagina and, yes, even the anus.

Some might call Khalsa's art disgusting or even pornographic, but if you were to see the work through Khalsa's loving eyes, it might change your mind.

## One two three four five six seven eight nine ten

"It is my belief," he says, "that consciousness shifts depending on the way we use our holes, or 'ten gates,' as they are called in some religious and yogic texts. They are entry points into the realm of the senses, and sensory experience can take us toward or away from relationship with our soul. Across the holes revolve many of the most important questions and choices of activity: to see or not to see, to speak or not to speak, to have sex or not, to give birth or not, to experience cosmic states of consciousness or not... They can also be gateways for the release of intense energy from within us, from vocalization to ejaculation to urination."

These ancient concepts are slowly being accepted into Western society. As meditation has become more of a common practice, people are increasingly familiar with the concept of the crown chakra at the top of the head where the bones merge—the antelope fontanel. The "tenth gate" is a similar concept. It is "a place where actual energies may be received, where, it is said, the soul exits the physical body at the time of death," Khalsa says. "I found an old tradition that works specifically with the orifices of the body. You shut the lower orifices and at the same time visualize the fontanel opening."

Perhaps "opening" is the word here. If we could open ourselves up and shake off our anal-retentive attitudes toward the body and the concept of the soul, then maybe, just maybe, we can learn something valuable that will change our lives. ☉

## visual arts profile

### HARCOURT HOUSE ARTS CENTRE

the centre for visual art in Edmonton

Har-Prakash Khalsa,

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# Riverdance: the jig is up

Edmonton had  
all of Irish  
dancing?

ALEXANDRA ROMANOW

The emerald tide is once again  
to wash upon the shores of  
the mighty North Saskatchewan  
River. High-steppin' Riverdance arrives  
to seek for a two-week run. It's the  
much time in under a  
year that the  
group has set up  
in Edmonton,  
where the tickets are still selling at a  
pace of \$85.50, promoters aren't  
counting the sellout crowds that greeted  
the show its first time around.

Riverdance's competition, the  
Lagan, Lord of the Dance, has also  
made two trips through town in less  
than a year—that's four major runs of  
the dance mega-shows since Janu-  
ary 1998. And Edmonton is not  
the only city to give Riverdance's  
performance a lukewarm  
reception: houses across Canada are  
reporting softer sales. All of which  
has the question: has the Celtic  
show finally crashed?

"I don't think so," says Niamh  
McGonigle ("Neeve") Roddy, the  
lead female dancer of the Lagan  
ensemble. (All three Riverdance compa-  
nies are named after Irish rivers.)  
The audiences have been great and,  
come the finale, they're up on their  
feet cheering. If we can do that at the  
end of the show, then I don't think  
we can fail."

"The thing is, Irish dance is Irish  
dance," continues Roddy, "and it will  
always be that way. It's not open to  
interpretation the way ballet is,  
where Swan Lake has so many different  
versions. Lord of the Dance is more  
Las Vegas than Riverdance, with glit-  
tery costumes, bigger sets and such,  
but its dancing is at the same high  
level as ours."

"Riverdance is a classic," she con-  
cludes, "like Cats or Phantom of the  
Opera, where people return to it over  
and over again because  
they enjoy it so  
much. If it were to  
fold six months  
down the road, which I  
highly doubt would ever happen, it  
would still be on a pedestal as one of  
the really great live shows."

## Yo quiero Riverdance

Since its premiere at Dublin's Point  
Theatre in February of 1995, over  
six million people have seen one of  
Riverdance's three touring compa-  
nies, with another six million purchas-  
ing the home video version and  
countless others watching it on tele-  
vision. Audiences in almost every  
corner of the world have seen the  
flying feet of Riverdance's dancers  
create intricate counter-rhythms to  
Bill Whelan's stirring musical score.  
Even the unlikely of places—for  
example, Mexico City—have gone  
mad for the Celts.

And why wouldn't they? River-  
dance slickly delivers the crème de la  
crème of Celtic culture within a high-  
ly accessible package. Well-paced,  
with high-energy dancing, exquisite

singing and stirring tunes played by  
talented musicians on traditional  
instruments, it's a toe-tapping extrav-  
aganza that transcends ethnicity.  
Throw in flamenco, Russian and hip-  
hop tap dancers, and you've got a  
Coles Notes overview of the Celts'  
influence on European and North  
American culture.

## The Butler Dunne it

For further evidence of Irish danc-  
ing's legs (pun intended), Riverdance's  
former star dancers Colin Dunne and  
Jean Butler are currently working on  
a new show that will be unveiled  
next January in London. "I think the  
world is waiting to see what they've  
come up with," says Roddy. "Every-  
one I know is just dying to see their  
new show, but nobody knows any  
details because the producers are  
being so hush-hush about it all. It's  
very exciting, as I think it will take  
Irish dance to another level."

"Riverdance has helped the  
growth of Irish dance by taking it out  
of the church basements and feiseana-  
[competitions] and showing it to  
the world," she continues. "But the  
show hasn't affected the dance form  
in competition, as the rules have  
remained the same. The show has  
added arms, head movements and  
the like to add to the effectiveness of  
the feet. And we're always looking to  
add more rhythms, make the foot-  
work faster, to keep challenging the  
dancers." ☐

Riverdance  
Jubilee Auditorium • Aug 3-15  
• 451-8000

even heard one character use the  
phrase "too def for words.")

And there's something weird about  
a school for the performing arts that  
apparently contains only one gay stu-  
dent—and he's still in the closet come  
graduation day. The songs aren't exact-  
ly stellar, either; at one point, a teacher  
sings about wanting audiences "to love  
the noblest Roman/To weep for Willy  
Loman/To want to guillotine the villain's  
neck off/Or have a shot at Chekhov."

Still, it was fun to see so many  
youthful cast members rise above the  
material. Jeremy Crittenden, who  
plays Nick, the sexually confused  
young acting student, has a vague,  
underwritten part, but his earnestness  
is appealing—I liked him right from  
his opening line of dialogue: "I can't  
find my copy of *An Actor Prepares*," he  
says mopeily. (Shades of Jeff Goldblum  
in *Annie Hall*!) Lucy Underwood, as a  
girl with an ill-advised crush on Nick,  
has a couple of standout songs, espe-  
cially the comic "Think of Meryl  
Streep." And Laura Raboud gets a  
huge audience response in a smaller  
part as a gangly dancer who decides  
to become an actress when she real-  
izes she can't keep starving herself any  
longer. She's one of the few characters  
in the show who doesn't take herself

seriously, and Raboud—who's only  
14—plays the role with great comic  
assurance.

I should warn you in advance: while  
the original, Oscar-nominated title song  
appears in the show, "I Sing the Body  
Electric" does not. None of the girls rip  
off their blouses during *The Rocky Horror  
Picture Show* and, as one of the teachers  
sternly admonishes us, the kids won't  
be stopping Times Square traffic with  
any impromptu dance routines, either.  
Sigh—that's not the *Fame* I know.

## Shadow Theatre's got your penumbra

When Shadow Theatre artistic director  
John Hudson starts a new project, his  
goal is simple.

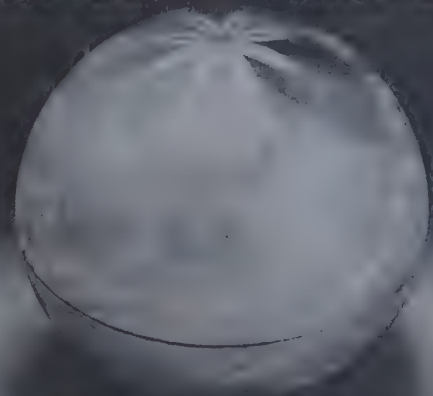
"Every time we start a rehearsal and  
we sit down, the first thing I say to my  
company is, 'The only thing we're  
shooting for here is brilliance,'" Hudson  
bellows with a smile. "We don't always  
get there—but that's what we're shoot-  
ing for."

Brilliant work has been a big part of  
Shadow Theatre's 10-year history, and  
Hudson spent last Tuesday morning  
announcing their 1999-2000 season

SEE PAGE 36

THE CONSULATE GENERAL OF JAPAN, IN COOPERATION WITH  
JAPAN FOUNDATION AND McMULLEN GALLERY  
PRESENTS

## CONTEMPORARY JAPANESE CRAFTS



July 31- August 22, 1999

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For further information, call the Consulate General of Japan at 422-3752

## Theatre Notes

By PAUL MATWYCHUK

### Coming youth

Arts Barns • To July 31, 8pm •  
Reviewing *Fame* is kind of beside  
the point: the show is only the end prod-  
uct of an intensive three-week program  
run by Fringe Theatre Adventures  
that gives aspiring actors, musicians and  
dancers a taste of what it's like to pur-  
sue a career in theatre.

Strangely, even though the play  
looks like people in exactly their situa-  
tions—kids learning how to be profes-  
sional stage performers—I doubt that  
any would choose to do *Fame* of their  
own volition. In contrast to the movie,  
which packed a lot of a funky, well-  
earned moments into its familiar plot  
lines, *Fame*: The Musical has a tin ear  
when it comes to depicting the way  
musicians talk and interact. (I think I

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• *Waves in the City*

• *Waves in the City*

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53  
Pillow Scenes  
Scene 4: The Falling Dream  
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by Mark Laliberte  
Aug 5  
TO  
Sept 4  
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**Cafe Amande** (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tarts and crepes a la marmadine. Live music Fri & Sat \$  
**Cappuccino Affair** (12808-137 Ave., Palades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast, lunch or night-time snack. \$  
**The Commissary** (11750-Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. \$  
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## FRENCH CUISINE

**Cafe Amande** (8523-91 St., 465-1919) Fine French cuisine. Entertainment night: Fri & Sat. \$  
**Le Crêperie** (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. \$

## GREEK

**Koutouki Taverna** (10704-124 St., next to Roxey Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yannis himself.  
**Symposium on Whyte** (10439-82 Ave., 2nd Floor 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. \$-\$\$  
**Syrtaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$\$  
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**NEW ASIAN VILLAGE**



## Theatre Notes

Continued from page 33

lineup. It opens October 14 with Tom Stoppard's *Rough Crossing*, a farce about two playwrights who travel to New York with their soon-to-be produced musical, only to have their promiscuous leading lady throw a wrench into their plans.

The *Red King's Dream*, by Shadow mainstay David Belke, is the season's second offering—the 1996 Fringe hit comedy centres on a solitary man who falls hard for his new neighbour. And pet-lovers will enjoy *Sylvia*, a romantic comedy about a marriage and a dog. "Anybody who owns a dog—or has had any experiences with a dog—has to see this play," says Shadow Theatre's GM and company member Coralie Cairns.

The season finale is Edward Albee's corrosive drama *Who's Afraid of Virginia Woolf?* Hudson explained that he always strives to include a classic in each Shadow season, and he calls *Woolf* "a stunning work."

"It should be a great workout for all of us," he said, as Cairns agreed with a nervous chuckle.

Hudson indicated that the theatre's mandate is to continue pushing things artistically, and to grow and develop. Seeing as Shadow's subscription base has increased by 25 per cent in each of the last four years, we'd have to say mission accomplished. —DAVID DICENZO

## All the World Wide Web's a stage

I received this press release from Gaëtan Charlebois months ago, but this is the first week I've been able to find room for it. Charlebois—you can read an entertaining interview with him in the

current issue of *Canadian Theatre Review*—is the drama critic for *Montreal's Hour* magazine; he acquired a reputation as a bit of a theatre-world bad boy a couple of years ago after panicking a production of *The Tempest* even though he walked out during the intermission, and last year when he stayed to the end of the French-language *Quoi Ovest* only to yell out "C'est d'la merde! [This is shit]" right before the applause.

Charlebois is earning back a lot of goodwill with his newest venture, the *Encyclopédie de Canadian Theatre* ([www.canadiantheatre.com](http://www.canadiantheatre.com)), a website that has been on-line since January, and which now contains over 1,100 reviews of Canadian plays and bios of theatre professionals. It's a mammoth, constantly updated resource that is well on its way to becoming the definitive reference "book" for contemporary Canadian theatre, both English and French. The site invites visitors to submit reviews of local productions and to nominate people, works or institutions that merit inclusion—right now, it seems a little skimpy when it comes to Edmonton playwrights and performers, so perhaps we should get to work and remedy that.

And while we're on the subject of fun Canadian theatre websites, may I suggest you stop by the Canadian Actor's Bitch Page ([home.ica.net/~coco/index.htm](http://home.ica.net/~coco/index.htm))? The site hasn't been updated in over a year, but it still has a lot of amusing, albeit Toronto-centric material on it: "Worst Audition" stories, actor's pet peeves and, best of all, the "Don Adams Award," which is presented to American actors who have behaved especially badly while making movies and TV shows north of the border. Past winners of the prize include David Caradine, Tim Allen and Gary Busby, who apparently has still not recovered from that helmetless motorcycle accident. ☉

For a FREE listing, fax 426-2889 or e-mail [lists@vue.ab.ca](mailto:lists@vue.ab.ca). Deadline is 3 pm Friday.

## Displays/Museums

**ALBERTA AVIATION MUSEUM** 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

**ALBERTA RAILWAY MUSEUM** 2421-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

**ALLEY KAT BREWING COMPANY** 9929-60 Ave., 436-8922. Visit Edmonton's smallest microbrewery. See how Alley Kat's award-winning craft beers are brewed. 2-4 pm or call for a guided tour.

**CANADA'S AVIATION HALL OF FAME** Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada.

**CITY HALL MAIN FLOOR**, 988-4924. **THE A-BOMB & HUMANITY**: an exhibition of 40 photo panels from Japan focusing on the nuclear destruction and human damage that has occurred in Japan, the US and Kazakhstan.

**DEVONIAN BOTANIC GARDEN** 5 km North on Hwy 60, 987-3054. Authentic Japanese garden, nature trail, 80 acres of connected gardens.

**EDMONTON SPACE & SCIENCE CENTRE** 451-3344. IMAX Theatre, Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations.

**FORT EDMONTON PARK** 496-8787. Costumed interpreters, steam train rides, streetcar rides, 1920s miniature golf, antique vehicles, 1846 fur trading fort, period shopping. Until SAT, July 31 (9-10 am); CBC Pioneer Pancake Breakfast, free with gate admission. TUE: \$3.50 kids; \$5.25 youth/senior; \$7 adult; \$21 family. SUN 1: Taste of History: Samples of traditional foods available throughout the day.

**GOVERNMENT HOUSE** 12845-102 Ave., 427-2281. Every SUN, public tours, 1-4 pm.

**JOHN WALTER MUSEUM** Kinsmen Park, 1901 House, Waterdale Hill, 496-2966. **TIMBER TO TOWNSHIPS**: John Walter and the lumber industry the turn of the century. SUN 1: Ice Cream Sunday. SUN 8 (1-5 pm): John Walter's Birthday Celebration.

**LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE** N. Legislature Grounds, 427-7362. Visit Alberta's premier architectural attraction.

**THE LOYAL EDMONTON REGIMENT MUSEUM FOUNDATION** Prince of Wales Armouries, 10440-108 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own regimental re-enactment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open TUE-FRI.

**MCKAY AVENUE SCHOOL** 10425-99 Ave., 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park.

**MUSE HERITAGE MUSEUM** 5 St. Anne St., Little White School House, St. Albert, 459-1528. **LA PAS DELUX CHAMBRON PAREILLES** (no two songs the same): A celebration of French Canadian music, past and present. Videos and recorded music enhance eclectic visual presentation of memorabilia from various artists of the Western provinces. Until Aug. 29.

**MUTTART CONSERVATORY** 9626-96A St., 496-8755. Une Promenade à Paris: View the highlights of Paris amidst a riot of summer colour.

**EDMONTON MUSEUM OF SCIENCE** 453-9131. Every SAT & SUN: Science Centre. For young families. Weekends, 1-4 PM. Every SAT: Aboriginal videos. Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favourite galleries. **SYNCRUDE CANADA ABORIGINAL PEOPLES** Gallery: 1,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Every SAT (3 pm): Aboriginal videos. Every SUN of each month (1-4 pm): Aboriginal Performers. Every SUN of each month (1-4 pm): Aboriginal artists. **BUG ROOM: NEW ARRIVALS**: Permanent live invertebrate display, new arrivals from Malaysia. **FINDING OUR WAY HOME**: ALBERTA'S DISAPPEARING COUNTRY: A multimedia exhibition until Aug. 8. **WORLDS OF THE INITIATE**: THROUGH THE ARTISTS' EYES: to celebrate the founding of the new territory of Nunavut - a collection of contemporary Inuit art. Until Sept. 6. **SIQINIU UNDER THE SAME SUN**: Themes of diversity and intercultural understanding through the lives of Siqiaq and Agluq, two Inuit children living in Nunavut. Until Sept. 6. TUE: \$6.50 adults; \$5.50 seniors; \$3 youth (7-17); kids 6 and under free; \$15 family; TUES half price.

admission. Open 9 am-5 pm daily.

**REYNOLDS ALBERTA MUSEUM** Wetaskiwin, Hwy 13, 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily until Sept. 6.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., U of A Campus, 427-3995. Costumed interpreters recreate daily household activities. Open 10 am-6 pm, TUE: \$2 adults; \$1.50 youth/senior; \$5 family; kids 6 & under free. "Murder Mystery, July 29, Aug. 3-5, 7-9 pm, TUE: \$15/person. "Penny Carnival: Aug. 8.

**SHAW CONVENTION CENTRE** Pedway Level, 9797 Jasper Ave., 42-3300. Canadian Country Music Hall of Honour: Who's who in the Canadian country music scene.

**STONY PLAIN & DISTRICT HORTICULTURAL SOCIETY** 962-4884 (Mabel). SAT 7-SUN 8 (1-5 pm): Garden Tour, TUE: \$5 fee. "Pioneer Grow Chamber of Commerce, Forget-Me-Not Greenhouse.

**THE TELEPHONE HISTORICAL CENTRE** 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

**UKRAINIAN CULTURAL HERITAGE VILLAGE** 25 mins E. Edmonton Hwy 16, 662-3640. TUE: \$15 family (two adults and kids 7-17); \$6.50 adults, \$5.50 seniors, \$3 youth (7-17 yrs); kids under 7 free. Open daily 10 am-6 pm, until Sept. 6. Open 10 am-4 pm Labour Day. Thanksgiving, \*FRI 30-SUN 1: Heritage Garden Tours. \*SUN 8: Ukrainian Day: Taste Ukrainian food, entertainment: Volyn Ukrainian Dance Ensemble, Carline Friesen Trio, Dnipro Choir, St. Nicholas Mandolin Ensemble, Victor Pobilushko Comedy Act.

**VALLEY ZOO** 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30 am-6 pm. \*Tiger Tiger: every SAT & SUN in July: a face artist will decorate your face with tiger motifs (or other animals).

## Kids stuff

**ALECTRA-CHILDREN'S THEATRE** 462-2548. Wild Rose Theatre (6-9 yr olds), Show at end of program, July 30. \*Alberta Stars Theatre (10-14 yrs). Show at the end: July 30.

**BLESS** Big Lake, HWY 2, Sturgeon Rd., SE Corner, 991-3620, 459-1299. Super Summer Sundays, live amphibians, fun games, crafts. Every SUN until Aug. 29.

**CALDER LIBRARY** 12522-132 Ave., 496-7090. FRI 30 (2 pm): Mexican Pinks, 3-5 yrs. WED 4 (2 pm): Fur & Feathers: The Cat Goes Fiddle I, Fee, The Little Red Hen.

**CAPILANO LIBRARY** WED 4 (2 pm): All of Us in Wonderland (5-10 yrs).

**CASTLE DOWNS LIBRARY** 9 Lake Beaumont Park, 15333 Castle Downs Rd., 496-1804. THU 29 (2 pm): The Great Wayne Gretzky Caper, 6-12 yrs, free admission. THU 5 (2 pm): Explore the World in 60 Minutes (7 yrs).

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. \*CHILDREN'S GALLERY: **SIGHT UNSEEN**: Tim Folkenstam, 2000. Every SUN: Something on Sundays. \*MOVING PICTURES: Summer '99 art camps and classes (4-15 yrs). \*Summer '99 art camps and classes for youth.

**HIGHLANDS LIBRARY** 6710-118 Ave., 496-1806. THU 5 (2 pm): Discover the World of Bingo (5 yrs+).

**IDYLLWYDE LIBRARY** 8310-88 Ave., 496-1808. \*Reach for the Stars: A special program for kindergartners inoculated at the Bonnie Doon Health Centre, until Sept. THU 5 (2 pm): Maniac Madness (5-10 yrs).

**JASPER PLACE LIBRARY** 9010-156 St., 496-1810. \*Every WED (Until Aug. 25), 7-7:30 pm, 3-6 yrs with parent. Family Fun Time. Free TUE: available WED prior to program. THU 5 (2-3 pm): Light Fantastic (6-10 yrs).

**LONDONDERRY LIBRARY** 110 Londonderry Mall, 137 Ave., 66 St., 496-1814. \*Every FRI (10:30-11 am & 11:30 am-12 pm) all ages, Creative Crafts. \*Every MON (2-2:30 pm), 3-5 yrs, until Aug. 23. THU 5 (2 pm): The Great Wayne Gretzky Caper.

**MERRYWOOD DANCE** 454-5005. Summer dance & arts camp, Aug. 9-13.

**MILL WOODS LIBRARY** 601 Mill Woods Town Centre, 2331-66 St., 496-1818. \*Every MON (2-2:30 pm), July & Aug. 3-5 yrs. Storytime Fun, drop-in. THU 29 (2 pm): Maniac Madness, free admission. THU 5 (2-3 pm): Games on the Go (6-12 yrs).

**PENNY MCKEE LIBRARY** Abbottsfield Shopper's Mall, 3210-118 Ave., 496-7839. TUE 3 (2:30 pm): Maniac Madness (5-10 yrs). TUE 3 (2:30 pm): Maniac Madness (5-10 yrs).

**PROFILES GALLERY #110** Grand Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. \*Every SAT (1-4 pm): drop-in and explore themes related to monthly exhibits.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 pm.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., 427-3995, 422-6997. Costumed interpreters recreate daily household activities.

**SECOND STORY** Mill Woods Town Centre, 2331-66 St., 413-6971. \*Story Time: FRI 30 (10:30 am): Jam Smith, SAT 31 (11 am): Kristen French; (1:30 pm): Gabrielle Drueger; TUE 3 (10:30 am): Barbara and Laurel Cragg. \*Family Circle SAT 31 (11:30 am): Snow Painting. \*WED 3 pm: Youth Writing Club. All activities free.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. \*Every WED (10-5 pm): Preschool Storytime for 3-5 yr olds, until Aug. 25. THU 5 (2 pm): Treasury of Tales from Around the World.

**SPRUCEDOWN LIBRARY** 11550 95 St., 496-7099. \*Every MON-FRI (2-7 pm), until Aug. 20, Summer Activity Table.

**STANLEY A. MILNER LIBRARY** Sir Winston Churchill Square, 496-7020. \*Every FRI, Drop-in Film Program, 10-12 am, 6th Fl., (3-5 yrs). WED 4 (2 pm): Stink-E-Toes (school-age kids).

**STRATHCONA LIBRARY** 8-10 St., 496-1828. Summer Reading Club programs throughout the summer. TUE 29 (2 pm): The Enormous Crocodile & the Raven Goss Berry (school-age kids). TUE 3 (2 pm): Virtual Reality - all ages.

**VALLEY ZOO** 133 Buena Vista Rd., 496-6911. Open every day, indoors and outdoor exhibits. \*00-FARI: Look, listen & learn about some of the zoo's ambassador animals. MON, AUG. 2, 11-4 PM.

**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. WED 4 (2:30-3:30 pm): The Penguins are Coming! The Penguins are Coming! all ages.

## Lectures/Meetings

**COMMUNITY NEW VENTURES PROGRAM** 496-1830. 100, 10010-107A Ave., 47709. Learn About Starting a Small Business.

**THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE** 475-1826, 951-2324. \*Every FRI, 7 pm: everyone interested in learning Shamanic journeying are welcome.

**IMAGES ALBERTA CAMERA CLUB** John Janzen Nature Centre, 469-9776. Interested in Photography? Meetings every 2nd and 4th THU each month, 8 pm.

**INDUSTRIAL WORKERS OF THE WORLD (IWW)** Rm 402-10324 Whyte Ave. SUN 1 (11 am-2pm): Open House Whyte Avenue workers.

**MULTIPLE SCLEROSIS SOCIETY** Victory Centre, 11203-70 St., 452-4680. \*Second and last THU of every month: support group for spouses and partners; people who live with Multiple Sclerosis.

**OVEREATERS ANONYMOUS** 423-4800. A support group for compulsive eaters based on the 12 steps of Alcoholics Anonymous.

**TRUC LAM BUDDHIST MONASTERY** 11328-97 St., \*Every FRI, 6:30-7:30 pm. Learn Buddhist meditation and related techniques. Free, non-denominational classes taught in English.

**VISUAL LINKS** 200, 5041 Calgary St. N., 413-3197. Meetings \*Every WED, 7:30-8:30 pm, How to make money on the Internet.

**WEST END TOASTMASTERS MEETING** 10451-170 St., Rm 112, info, Jerry @ 472-4911. \*Every TUE: Personal Growth and development in communication, leadership. Listening skills, appropriate feedback, public speaking abilities, etc. in a friendly environment, two-hour weekly meetings.

**WINSPEAR CENTRE** 429-1994. \*Every THU of the concert hall. Learn vocal techniques, acoustics and backstage architecture. FRI 30, WED 4, FRI 6 (12-1 pm). No charge.

## Literary

**ASCENDANT BOOKS** 103-0-124 St., 452-5372. \*SATS Information Talks: 31 (1-4 pm): Ceremonary with Entertainment.

**MISTY ON WHYTE** 10458-82 St., 433-3512. \*Every SUN: Open House Poetry and Prose Readings, acoustic.

**ORLANDO BOOKS** 10123-82 Ave.

SEE NEXT

## Bulletin Board

## International incident

It's Heritage Festival time once again in Hawrelak Park from July 31 to August 2, and whether you're Welsh or Walloon, French or Filipino, there's probably a pavilion that will give you a little taste of home.

Fifty nations, regions and ethnicities are represented at this year's event, with Iran and Nicaragua participating for the first time. Did you know, by the way, that awards are given each year for the "Outstanding Pavilion"? According to the Heritage Festival guidebook, the Croats have taken the prize twice in the last 10 years, so you may want to make a point of seeing what the Croats have to offer this year. (They certainly have a catchy slogan, billing themselves as the "home of 1100 islands and 101 Dalmatians.")

The opening ceremonies take place on July 31 at 6 p.m., with Irene Dimailig singing "O Canada," followed by performances by Norwegian singer Sarah Granstul and South Korea's Kangwon Province Traditional Art Troupe. August 1 sees an even more diverse array of performers take the stage: Gurpreet Sidhu (Indian music by way of Cold Lake), folkie Paul Bromley, Celtic band Sheela Na Gigh and, at 6 p.m., an "alternative marriage show" featuring Slave and the Klemer/Copy rock outfit the Plaid Tongued Devils. So fill up on hotdogs, lemonade and jamuns, wash it down with some Chicha and enjoy the merrymaking!

## Panned parenthood

"It doesn't take a lot of money to get started panning for gold," says Tom

Bryant, and he should know. He's the author of *The Modern Goldseeker's Manual*, and he'll be on hand at Bedrock Supply (9617-63 Ave.) July 29 from noon until 8 p.m. and July 31 from noon to 5 p.m. to conduct free demonstrations of the gentle art of gold panning. (On the other hand, if he were such an expert gold panner, why does he need to make money by writing a book?) But cynicism aside, the event is an excellent way to recapture the heady excitement of the Klondike Gold Rush without the abysmal living conditions, subzero temperatures and cut-throat lawlessness that accompanied the actual event. For more information, call 434-2040.

## Notes on camp

Activities planned at this year's Ecotopia Summer Camp include solar car demonstrations, a sweat lodge ceremony, a Food Not Bombs serving, not to mention workshops on vegetarian cooking, media intervention, fundraising and various forms of activism. Why, the place is a veritable breeding ground for youthful left-wingers! Don't scoff, though; since when did leathercraft lessons ever change the world for the better? The camp takes place from August 10-19 and is intended for youths aged roughly 16-22. The participation fee is \$50; to apply, send a unique package explaining why you want to participate in Ecotopia to the Ecotopia Society, #306, 1st St. N. E. Edmonton, T5A 0R6. Call 429-3659 for more information, and do so quickly: space in the program is limited. Here's a tip: make sure your application is on recycled paper.

To get your event listed on our weekly Bulletin Board, fax your info to 426-2889 or e-mail it to [bulletinboard@vue.ab.ca](mailto:bulletinboard@vue.ab.ca).





Is it our imagination, or does the Jasper Avenue of 1912 look busier and more bustling than the Jasper Avenue of 1999? Historic Edmonton Week continues until August 1 in various sites around town, with tours, lectures and displays illuminating our city's fascinating and lively past.

## EVENTS Weekly

Continued from previous page

432-7633. Last THU each month. Women in the Arts Poetry Series.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Square, 3rd Fl. Bookroom, 496-7000. • Every second W of the month, Talking Book Club, 10 am-noon. (Until Aug 11). • Edmonton Chapter of JASNA: Meet on the last SAT of the month.

**THE WHITE GROUP** Block 1912, Old Strathcona, 104 St. 82 Ave., 413-0951. Meeting every second THU.

# Classifieds

Deadline for classified advertising is 3:00 p.m. Monday before publication

**FREE • FREE • FREE • FREE • FREE**  
ARTIST/NON PROFIT CLASSIFIEDS  
Need a volunteer? Forming an acting troupe? Want someone to paint with? Place up to 20 words FREE providing the ad is non-profit. Ads of more than 20 words subject to regular price or crucial editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by notice. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department. Please, fax your ad to 426-2888 or drop it off at the Empire Building, 307, 10000 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

## Artists to artists

Open Auditions looking for actors for indie film projects. Filming in late July. Call Taco Dreams Media @ 496-7440.

**Harcourt House:** Ongoing submissions accepted for the Front Room from members and local artists. For info Ph: 426-4180.

**Contact Nancy:** 421-1950 if you are able to donate your used misc. items, fashion, toys props from the 1950's or medieval times.

**Sherrard Musical Theatre** is looking for a director. The Main stage production of "Celebration" is slated to run Feb/March 2000. All interested candidates should call Sherrard Musical Theatre at 467-8478 to book an appointment.

**Latin Percussion & Hand Drumming:** Tilo Paiz, 5 Mondays, 7:30-9:30 pm starting Nov. 16, Sept. 13 @ Riverside Community Hall, 474-6958 for info.

**Interested 1 male actor:** 20-40 yrs. Vancouver Fringe Festival, 9-17, Rehearse in Edmonton. Call 438-4648 for info.

**McMillan Gallery** at the U of A Hosp. seeking audition proposals for the year Nov. 1, 1999-Nov. 7, 2000. Deadline July 30, 1999. info ph 407-7152.

**Urban Punks:** Call for submissions: Artists are invited to submit individual or group proposals in any form for Aggregators upcoming programming. Submission Deadline: FRI, Aug. 27, 4:30 pm. More info, send lanes at aggregators@yahoo.com.

**The Sterling** should go to... my biggest thanks, to... my back-up carpenter... all the ways he... me and my work, I love you-Tamara.

WED: Hypnotist Sebastian Steel.

## Special events

**CARIWEST FESTIVAL** 421-7800. Aug. 6-8. • Shaw Conference Centre, 420-1757. • FRI 6 (8 pm): Costume Extravaganza and Calypso Competition, TIX: \$15 adults; \$5 kids 12 & under. • SAT 7 (12 noon): Parade 108 St down Jasper Ave to 99 St to Churchill Sq. • SAT 7 (12-6 pm) & SUN 8 (11 am-8 pm): Party in Churchill Sq.; Trincan Steel Orchestra, Orquesta Energia. • SAT 7 (9 pm): Dance: Ossie Gurley and "D" Relatives, Catalyst, TIX: \$20 adv; \$25 door.

**HERITAGE FESTIVAL** Hawrelak Park, 488-3378. Taste the food, hear the music, and dance! Edmonton's singer and songwriters. International appearances! Kangwon Cultural Art Troupe from Korea. July 31-Aug. 1-2. Free admission - donations accepted.

**HISTORIC EDMONTON WEEK** Public hotline: 439-2797. • Princess II, downstairs, E main doors, 433-5866. FRI 30 (4-8 pm): Old Strathcona's 25th Anniversary Celebration, TIX: \$2. • City Market, 10153-97 Ave., 424-9001. SAT 31 (7am-2 pm): Time Travel, 1940's. • Ukrainian Canadian Archives & Museum of Alberta, 9543-110 Ave. SAT 31 (12-5 pm): Open House. • TOURS (walking, hiking, horse-drawn): \$45-52. • SUN 1: Edmonton Cemetery Walking Tour, TIX: \$2/person. • 447-7311. THU 29: St. George's Crescent or 102 St. Walking Tours, TIX: \$5 each. • 413-6244. THU 29: Horse-Drawn Beverly 118 Ave. Tour. • Oliver Community League, 488-5651. SAT 31: Oliver West or Oliver East Walking Tours. • Ukrainian Cultural Heritage Village, 25 mins E Hwy 16, 662-3640. FRI 30-SUN 1: Heritage Garden Tours, regular admission. • TOURS BEHIND THE SCENES: • Legislative Assembly of Alberta, Visitor Services, Paveday, Government Centre, 10820-98 Ave. THU 29-FRI 30 (11 am & 2 pm): Behind the Scenes Tour. • Provincial Museum, 453-1000. THU 29: Warehouse Tour, register with admissions desk. • GET A TASTE FOR HISTORY. • 433-5866. THU 29 (10 pm): Old Strathcona Pub Walk & Talk, TIX: \$2/person, beverages extra (18 yrs+). • Fort Edmonton Park, Fox Dr., Whitemud Dr., 944-5328. SAT 31: A Taste of History, regular admission applies. • WORKSHOPS & TALKS. • From Times Past, 12505-102 Ave. THU 29 (7 pm):

Antiques: How to recognize, date and buy them. • Telephone Historical Centre, 437-83 Ave. THU 29 (7 pm): The telegraph in Action. FRI 30 (7 pm): Antique Telephone Appraisal Night.

**KLONDIKE DAYS** Downtown Edmonton. • Sir Winston Churchill Sq. Until SAT, July 31 (11 am-11 pm): EdmontonFest '99: 35 Mascots to entertain & live music. • Northlands Park, Klondike Days Exposition, Until July 31, TIX: \$5, \$2 kids (7-12), kids 6 & under free. • Bedrock Supply, 9517-63 Ave., 434-2040. THU 29 (noon-8 pm): Tom Bryant author of The Modern Goldseekers Manual, demonstrations on gold panning.

**REMEMBERING HIROSHIMA** City Hall, Main Floor, 988-4924. FRI 6 (noon): Speakers, musical interludes as we remember the victims of the first nuclear war and reflect on today's nuclear realities.

**VACC 50TH ANNIVERSARY** Vernon BC, 877-388-8222. July 30-Aug. 1.

## Sports

**AUTO RACING: LABATT RACEWAY** 2 km W. Hwy 2, on Hwy 19 toward Devon, Edmonton, 461-7056, 461-5801. www.labattraceway.com. **OVAL RACING:** FRI 6: Nitte Thunder. **DRAG RACING:** SAT FRI 6: ET, S/G, S/C.

**SANGUDO SPEEDWAY** SUN 8: Club Points Race.

**SUNSET SPEEDWAY** 467-9276. SAT 31 (6:30 pm): Hobby & Mini Stocks, Dollar Tire Thunder Cars. SAT 7: Legends Cars/IMCAs.

**BASEBALL: Trappers.** Telus Field, 10233-96 Ave., 414-4550. SAT 31 & TUE 3 (7:05 pm): Trappers vs Oklahoma Redhaws. SUN 1-MON 2 (2:05 pm): Trappers vs Oklahoma Redhaws.

**FOOTBALL-EDMONTON Eskimos** 448-ESKS. WED 4: Football 101 for ladies, learn the ins and outs of football. FRI 6 (7:00 pm): Edmonton Eskimos vs Montreal.

**HORSE RACING** Northlands, 471-7379. • Daily: Northlands Simulcast Racing. • Live harness racing WED-Sat, 6 pm. THU 29-FRI 30 (6 pm): Northlands Live Racing spectrum. SAT 31 (6 pm): Northlands Live Racing-Klondike Handicap.

## Variety

**B STREET BAR NORTH** 11818-

## Musicians wanted

**Drummer** wanted for original power-pop band. Infl. Police, Fugazi, All, Ratt, Dag Nasty, etc. Moderately paid, melodic music. 436-4796.

Attractive highly motivated female vocalist wanted for working band. Call Chris 425-2418 or Clay/Jason 432-6240.

**Bass player & Vocalist** needed for hyper blasting death metal band. Call Maggot or Worm at 457-4311.

**April Fools seek bassist** with vocals, must be versatile and committed. Steve @ 440-5082.

**LAMS** are looking for a second guitar player 437-8614.

"I don't want to drink and drive no more" by Drummer Dale. 1003 FM. The Bear has been playing it for 4 yrs. Alcohol-related music. I'm looking to go on the road. 450-4221.

**Drummer** needed immediately for ambitious Hip Tribe Band. Must be committed and enjoy the music. Brian 453-2816.

**Bass player** needed for roots band. Summer tour booked. Good paying gigs. Ph Darren @ 451-3542.

**Guitarist** looking for 2 musicians with keyboards, drum machines and sampling equipment to start in electronic band. Prodring, Korn, O'Jays 478-1776.

**Crossroads original-cover band** seeks drummer. Age 18-28 must have own kit. No attitudes. We have gigs booked. Call James @ 916-0302.

**Beasties stage show** requires a bass player/vocalist for full-time work. Musical experience an asset, must know Beasties/McCartney style. Ph 1780-9980-1031.

## Bands & Musicians Wanted

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111 Ave., 414-0545. Karaoke contest every TUES night (9:30 pm). Until Aug. 31.

**CITY MARKET ON 97TH** 10153-97 St., 424-9001. SAT (7-2): Baskets and baskets of fresh, local produce. BC fruit including cherries, homemade jam, natural honey and specialty mushrooms. Open all year. • SAT 31 (7 am-2 pm): Historic Market Day: for history lovers: displays of old market artifacts; Show n' Shine: Vintage automobiles on display; Auction: Animals on the Square: see animals typically sold at the old time market; Wagon Ride: Tour downtown Edmonton; Charity Booth: a tradition from the early market days (proceeds go to a local charity); Live Music: musicians from the Fiddlers' Roost.

**GRANT MACEWAN COMMUNITY COLLEGE** Rm 7-131, City Centre Campus, 497-5085. WED (1:30-3 pm): Minerva Picnic on the Patio: Featuring guest speakers, door prizes, entertainment, for adults 50+.

**NORTHLANDS SILVER SLIPPER** 988-4144. Singles dances twice monthly. Club Du Soleil. Club activities: Volleyball, Skiing, softball, golf, pool, curling. SAT 8 (8 pm): Dance.

**RISING STARS** 11748-95 St., 481-3451. • Every SAT (4-8 pm): Aboriginal Talent Search: singers or comedians.

## Workshops

**GRANT MACEWAN COMMUNITY COLLEGE** 497-4301. Arts Outreach. • Summer Drum Workshop, Kita No Taiko, Aug. 9-13.

**THE MARKETPLACE ART SCHOOL** Westmount Shopping Centre, 425-5739. Individual and group classes in pencil, pen & ink, acrylic, oil, water colour, clay and wood. Call Lorea or drop by.

**LATIN PERCUSSION & HAND DRUMMING** Riverside Community Hall, 9231-100 Ave., 474-6058. Join Latin Percussionist Tilo Paiz and learn the basics of Latin rhythms. 5 Mondays, 7:30-9:30 pm starting Aug. 16-Sept. 13. Reg: \$55.

**MENNONITE CENTRE FOR NEWCOMERS** 424-7709. Contact Jump Start at the Community New Ventures Business Centre. If you are 18-29 yrs of age and have a good business idea. • 424-7709. Engineer or engineering techs from other countries join in an Engineering Tech Integration Project for civil and mechanical field, starting Sept.

## employment wanted

Arts Admin grad with clerical/accounting/music & theatre background. Creative, loves to organize seeks low level part-position with arts organization. Call Michelle 488-9686.

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# ask sasha

I'm incredibly great; why don't girls like me?

Dear Sasha: Hoping that I'm not sounding like I'm blowing my own horn, I should preface my query with the following info: I'm a 27-year-old, foreign Ivy-League-educated, very good-looking guy who works out four times a week, and is a rather decent conversationalist (given my ability not to always talk about myself, unlike some other men). However, I haven't been in a proper relationship for well over a year now, and the opportunities with women have been seriously lacking. It's gotten to the point where I've been bedding ex-girlfriends to maintain the ego, so to speak. My question is this: what is it about women that makes them flock to good old moi when I'm attached, but completely disappear when I'm single again? My personality or my physical appearance do not change, so what could it be? —S-boy.

Dear S-boy: Somebody had better call Nancy Drew, because it's a baffling mystery why a woman wouldn't want to go out with a very good-looking, Ivy League-educated guy who works out four (Did I get that right? Was it four?) times a week. If you come off as fascinated—er, I mean fascinating—in person as you do in your letter, it's all the more extraordinary. They probably all think you're too perfect for them and, not wanting to be let down by such a sensational specimen, they only come a-knockin' when any painful rejection they receive can be written off to the fact that you're already committed to someone else.

Get over yourself, darling. Major corporations may be lining up to pounce on your Princeton peepie, but I can give you 10 reasons why I find a man attractive and they ain't his snooty schoolin', his buff bod or his ability to pretend to be listening to me while he's busy thinking of the next clever thing to say. I can't think of the last time I got turned on by someone's degree, especially when it's got their own jizz stains all over it. Granted, I did have a go at a Harvard man once, but only because he seemed liked such a nifty contrast to my rock-star loveboy. You seem quite impressed by your credentials. My suggestion to you is to move to Toronto, where people practically have their printed on condoms.

## Homo erectus

Dear Sasha: Why is sex in the standing position not more popular? It can be so much fun, even in a home. —MICHAEL

Dear Michael: Maybe you're just trying

to be a kook, but did you know that sex standing up is one of the easier ways for guys to "sprain" their penis? It happens like this: you're boinking away, and suddenly the girl or boy accidentally slides down and the ligaments on which the penis is suspended stretch and snap. I don't know where you got the idea in the first place that it wasn't popular, perhaps you've been conducting informal surveys around your office. My experience has been that I'm generally too worked up by the time I get around to shagging to stand up anyway.


## Make-believe ballroom

Dear Sasha: About eight months ago, I found out that my boyfriend had been fantasizing about a girl who we both knew. It upset me to the point where we almost broke up. Recently I found out that he still fantasizes about her at least once a week. I feel I deserve better. Am I just a little too possessive? What should I do? —JEALOUS

Dear Jealous: There are so many good reasons to break up with a guy (e.g., he names his dog after the river where he was tree planting in B.C. and makes it wear a bandanna, or he begins every sentence with "When I was in Nepal" or 'e' as one of those annoying Parisian accents), but breaking up over unrequited fantasies is downright silly. Not that I'm not a controlling insane Nazi girlfriend myself, but believe me: if you knew about the other fantasies bouncing around inside his noodle, this friend thing would seem like a picnic. I get the impression that you've been quizzing him about this matter. Not good. As soon as you turn into Interrogator, you are stepping onto a minefield of mistrust. The next thing you know, you're waking up in the middle of the night grilling him about everything he ever thinks about and before you know it, Interrogatorfriend quickly becomes Whathappenedgirlfriend when he decides he's bored of your never-ending insecurity and starts shutting you down.

I don't know how you found out about this hang-up of his, but if he was the one who told you about it, have him read this: you dum-dum! If you have a crush on one of your babe's friends, do not share this information! Not even if she says, "Don't you think so-and-so's cute?" That's a decoy! Deny! Deny! ☹

**WIN!**



**PANTHER GYM**  
**Pg. 10!**

## help wanted

Alberta's Forests are Burning, endangered species disappearing—make a difference. Canvas for WC? Please phone Nick @ 420-1001 after 2 pm. [vince@nick1.com](mailto:vince@nick1.com)

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TH 0715-0808

## models wanted

Female models wanted: 18-23 years—some nudity required. Call 970-4772 for information. TH 0715-0729 (3 wk)

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FREE BIKE REPAIR. We are organizing a bike repair & bike sale for students of the city. We need donations of old bikes or bike parts, as well as more volunteers. For more or to make a donation, call Ted at 477-6204.

Our volunteers have said "My only regret is I didn't join this program earlier!" Talk about Canadian lifestyle & culture, help a needy practice English. The New Neighbours Project Edmonton. Immigrant Services Association. Dulani, 474-8445.

ESL TUTORS NEEDED Volunteers to teach English to adult immigrants, daytime, weekends for 3 hrs, once a week small groups. Ontario provided. Call Heather 424-3545.

BUS & SHOPPING TRIP Introduce immigrants to the transit system, stop at a local grocery store, assist with shopping. Day/Weekdays, 2 hrs. local. Ph Heather 424-3545.

CLERICAL Help in office with paperwork. Weekdays. Time flexible. Good handwriting. organizational skills req'd. Ph Heather 424-3545.

Theatre Network needs reliable bright volunteers. Get FREE food & tickets. Call Ken at 2440 for more info.

Carliwest 1999 Jamaica "One Love" Volunteers needed (66 men/women) children, come. Dancers, costume makers, no skills. Choice of costumes. Good fun & laughs! Metrella 462-0420; Loma 457-5893.

VOLUNTEER COOK NEEDED Share your love of food & cooking. Teach a simple recipe to refugees & immigrants. Learn about other cultures & food. Sat, 2.5 hrs. Ph Heather 424-3545.

DO YOU GET LOST EASILY? Need make a POOR sense of direction to participate in event. Call Dianne or Teresa at UofA, 492-4771.

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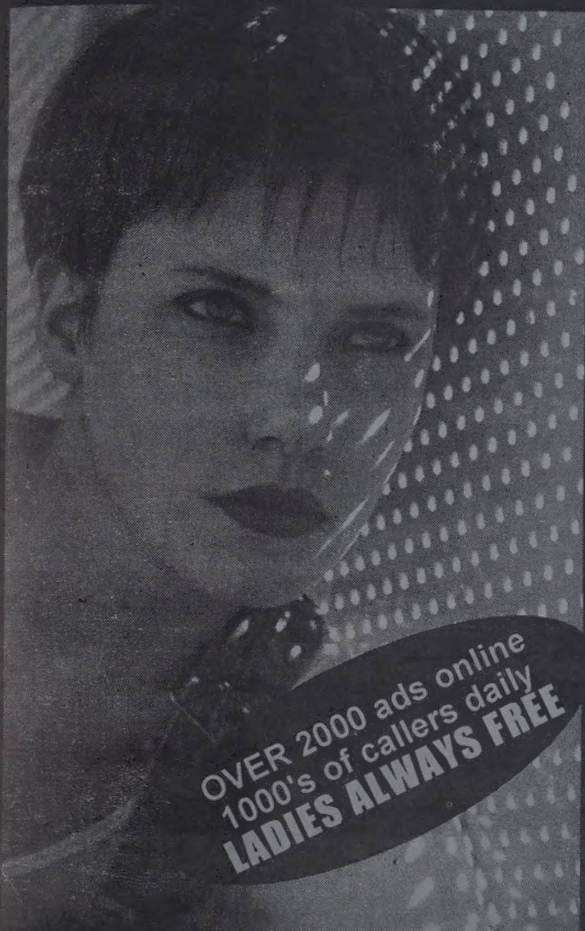
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